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THE UNIVERSITY OF ALBERTA

# MASK EXPERIENCE AS SELF-DISCOVERY

BY

JOSEF SAKARI

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF EDUCATION IN COUNSELLING PSYCHOLOGY

DEPARTMENT OF EDUCATIONAL PSYCHOLOGY

EDMONTON, ALBERTA

SPRING 1989

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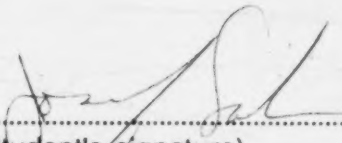

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Date: Apr. 19, 1989

## ABSTRACT

The study investigated the phenomenon of wearing a mask as it influences perception, affect and consciousness. The mask appeared to facilitate connecting with deep inner psychic process not accessible in ordinary waking consciousness. It also appeared to produce power to initiate personal change. However this power within the self remains elusive.

The phenomenological method was chosen as a means of exploring the lived experience of the mask and developing a vocabulary and understanding of the process that the mask phenomenon presented.

Four co-researchers attended an exhaustive clown/mask workshop instructed by an experienced clown/actress who was also a mask specialist. The goal of the workshop was to create a context where real personal change could occur through intensive experiential encounters with the mask. There were three interviews with each co-researcher that focussed on their experience of wearing a neutral mask. The interviews were transcribed and the resulting protocols were analyzed according to the methods outlined by Giorgi (1975) and Colaizzi (1978).

Analysis of the data revealed ten common themes. The co-researchers' experience of the mask included: inner self-discovery; self-discovery of inside/outside relationship; spirituality; anticipated change in world-view; change in world-view; expanded physiognomic awareness; plasticity of the mask, ineffable quality of the mask; facilitating power of the mask; and power of the mask to evoke the shadow. These ten themes were clustered into three higher order themes with an intrinsic, axial and extrinsic focus. The findings of this study speak to the capacity of the mask to change personal consciousness.

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# CHAPTER I

## INTRODUCTION AND LITERATURE REVIEW

> ... within their daily acts there seemed to pass a thousand years, and nothing experienced seemed permanent except a will in the heart to see behind the mask of things. Outer forms had to vanish before the vast white body of truth could be seen.
>
> from the story, Padma & the King

This study was a phenomenological inquiry into the experience of donning a mask. This experience occurred in the context of a clown workshop. Structure was provided by a teacher who had extensive personal performance experience and unique training in the use of various kinds of masks for personal growth and actor training. She had taught the clown workshop for a number of years and had developed her own sensitivities to the psychological processes that are created when people wear a mask. A description of the clown workshop is provided elsewhere, but for now, suffice it to say that the 'inner clown' can be thought of as roughly synonymous with the 'inner child'. The child is the playful aspect that forms the vital core of the personality, the sense of humour without which life would be drab and dry. The clown workshop was designed to develop that playful, vital aspect of the personality, to strengthen it, to give

permission for it to become a more dominant part of the personality. It may be that in the process, the personality of the individual becomes healthier.

## Personal Narrative

The impact of the masked human face upon observers can be extremely unsettling because it is an encounter with something that is at once absolutely familiar yet simultaneously transformed in a surprising way. One of the unexpected qualities of the mask is the tendency for the same mask to look different when worn by different individuals. There are explanations that seem to account for this difference that have to do with body language and movement, etc. but the effect is startling, even eerie. Logical explanation cannot quite undo the unsettling effect that witnessing such an inexplicable phenomena creates. Other changes become apparent. There seems to be an impulse to move, to do things, to exaggerate movement. Attention of masked and non-masked participants becomes focused on the masked one in the situation, creating a heightened sense of reality.

My own direct experience with mask had its beginnings in two acting courses taken at the end of my undergraduate work in the summer of 1981. The first was a course in improvisation where various drama exercises and roles were tried on and presented to classmates. The second was a senior level course entitled "Principles of Acting". Here we learned about character

and role and how to put on, or create a character, and then how to play a role as that character. As a part of our experimental preparations we played around with some character masks in a large room with a wall mirror. As we stood in front of these mirrors I saw the masks being tried on by different people and the masks seeming to change before my very eyes. As I saw the masks create such dramatic changes in the people and the context, I was transfixed. I felt that I was observing something of great power. As a student of anthropology and a soon to be graduate student in counselling psychology I sensed that I was seeing a magical and a powerful artifact in action.

The following year I prepared a mask presentation in a seminar on communication. I used some character masks and among other things had a classmate wear a mask. I draped her with some long pieces of cloth, thereby changing the accustomed outlines of her body. It was reported to me afterward that everyone was powerfully affected and that some people became quite frightened. Since then I have wondered: What happens when a mask is put on? and, How does it happen?

From very early in the conceptualization of this investigation I felt that phenomenology as a method suggested itself both because of the character of the subject matter and also because of the questions that I felt impelled to ask. It seemed most important to ask 'what' is happening when a person

wears a mask. This study is an attempt to find answers to these questions. I hope to penetrate the mysterious experience of wearing a mask.

## Preface To Literature Review

The task of preparing a literature review for a study of mask was problematic. Literature on the topic of the masked face was meagre. When combining psychology and mask as descriptors to search the literature little surfaced. Yet, there was much pertinent but elusive information in works on psychology, anthropology, actor training, drama therapy, personality, etc. The difficulty lay in winnowing and selecting information that was pertinent, and representative without going into unnecessary detail in any one area.

## Literature Review

### Historical Development

It is believed that masks have been used in almost every society throughout human history. Masks seemed to be used originally for disguise, as in hunting, or to represent the gods or spirits (World Book, 1985). These first masks were probably animal heads used to stalk prey and later to house the slain animal's spirit which may have led to representing other spirits (Britannica, 1977, World Book, 1985).

Donning a mask in such a representation is believed to change the wearer's identity and facilitate becoming enigmatic, an entity standing

outside ordinary conduct and enjoying freedom of movement and expression denied ordinary humans (Cavendish, 1985). This hiding and revealing of personalities or moods, is an essential characteristic common to all masks (Britannica, 1977).

The first evidence of the manufacturing of masks appears in the Old Stone Age in pictures drawn on the walls of caves in Western Europe such as the dancing man in the cave at Trois Freres at Ariege, France. This depiction of a human head covered with the skull of an animal and the body draped with the remainder of the animal's skin can still be observed in the masks of many cultures. For example, the Kachina masks still used in New Mexico (Americana, 1975). During early Neolithic times (6000 years ago) there was a general change from the realistic use of animal heads and skins to the manufacture of imaginative demon and dragon faces. From that time to now the development of masks has been uneven in world cultures.

In North America the manufacture of masks varied from near non-existence to complexity. The Southwest, Plains and California Indians used either no masks or very simple masks. The Iroquois false-face masks and the masks of northwest coastal Indians of British Columbia were extremely complex.

Some masks were made in parts of Africa, particularly Central West Africa and the Sudan but except for the masks used in Ancient Egyptian

drama, for the most part mask making remained weak and simplistic in the rest of the continent throughout history. There was also little interest in masks in India. But Tibet, Siam, China, New Guinea, Indonesia and parts of Malanesia were conspicuous producers of often complex masks. In Australia quite complex and highly original masks were built upon the bodies of the wearers.

In the European area ancient Greek drama masks are perhaps the best known. They arose from religious masked ceremonies. There was considerable development of masks in pre-Roman Europe but the Romans showed little interest even to the extent at about 100 B.C., of not using mask in theatre productions at all. The use of masks was revived when Greek theatre fashions came in at the time of Quintus Roscius. The surviving folk festivals in Europe suggest that early pagan masks were more important as theatre, especially clownish performances, than as serious representations of supernatural beings. During the Middle Ages the figures of God, angels, saints and devils were represented by masks in church dramas but they were used more frequently by travelling mountebanks at fairs throughout the countryside. During the Renaissance Italian masked comedy came into its own via the commedia dell' arte. Because the mimes in these dramas began to improvise speeches the halfmask, or domino, was developed. The Domino became very popular as a stock disguise and is

still worn (e.g. at Halloween, carnivals, masquerades). The characters of the commedia dell' arte are still with us as well. Harlequin is perhaps the most well known but Brighella (the Intriguer), Pantaloon, The Doctor, Pulcinella (Punch), The Captain, The Cantarina, The Ballerina, The Inamorata and Isabella are still recognizable on the stage by character if not name. During the time of Shakespeare the medieval use of players in masks was continued in the court masque. In the nineteenth century masked sprites, demons and grotesques were used in pantomimes and extravaganzas.

Mask has certainly lost importance in twentieth century culture. Except as a theatrical convention where a small revival which continues to the present time was started at the beginning of the century by Gordon Craig. Interest generated through writings in his magazine The Mask and his mask designs induced modern playwrights and producers such as V.E. Meyerhold, Percy MacKaye, Eugene O'Neill, R.E. Jones, Max Reinhardt, Lee Simonson, Thornton Wilder and George Bernard Shaw to use mask creativity in productions of original and classical plays. Masks continue to be important in European theatre and festival (Americana, 1975; Britannica, 1977).

The mask's function as a way of expression is so fundamental to human culture that masks are still used in various ways by most civilized peoples.

Uses of Mask

Throughout history masks have had four basic but overlapping uses, a) ceremonial, b) burial and death, c) theatrical and d) festival (World Book, 1985).

Ceremonial masks. A primary role of mask in societies was to give a sense of continuity. Connecting the present with the past was especially important in maintaining a culture with no written history. Ceremonial masks are said to have developed from the belief that the gods controlled the focus of nature. The masks were worn to represent these gods and to enable the wearer to lose his identity and become the spirit itself. The masks were used in an attempt to maintain a balance of power between good and harmful spirits or to reiterate traditional relationships of inherited positions within a culture. Masks also served an important role in ceremonies as a way to discipline women, children and criminals. In many cultures a judge wore a mask to transfer the authority for the decision to the supernatural and to protect himself from future recriminations (Britannica, 1977; Cavendish 1985; World Book, 1985).

Ceremonial masks were worn to prevent and cure disease. The Iroquois wore them to drive disease demons from a single person or the entire village or tribe. Cholera masks were worn during epidemics by the Chinese and Burmese and masks are still worn as a protective against

measles by Chinese children.

Masks were worn to represent ancestors (e.g. New Guinea, West Africa and the Amazon region in South America). These masks were meant to be reminders of the ancestor's sanction of their descendants conduct.

Ceremonial masks were worn for conducting initiation rituals when the young were instructed in their future role as an adult and acquainted with the social rules of the culture. They were used in fertility rites to give thanks for and gain future abundance of crops. They were worn to honour certain animals and to house the animal's spirit, totem, and grotesque ceremonial masks were worn to go to war to frighten the enemy (Britannica, 1977; World Book, 1985).

Burial and death masks. Burial and death masks have had an important role in many cultures. Death masks were used to honour the dead and to create a relationship through the mask with the spirit world. The Egyptians used the mask to identify the deceased so the wandering soul could find it's body. In New Ireland, an island near Australia, masks were worn during funerary ceremonies to represent the dead who were supposed to return during the ceremony.

Masks were worn to force the newly dead to depart to the spirit world or to protect the dead from dangerous glances from malevolent spirits (e.g. the Aleut). And in western countries they have been used in the last few

centuries to preserve the features of the dead. Some of the more famous death masks include ones of Beethoven and Napoleon Bonaparte (Britannica, 1977; World Bood, 1985).

Theatrical masks. Theatrical masks are thought to have developed from the religious ceremonies of earlier times, in particular from Greek and Egyptian ceremonies. Masks began by representing gods and mythological heros. Later they were used to express emotions (e.g., anger, joy, love, etc.) to allow the audience to follow the action of the play. This was done through an emphasis on shape in Greece and colour in China and Japan.

In early theatrical performances the mask was constructed so that the actor's voice resonated beneath the mask and gave it a life-like aspect. This *sounding through* of the mask was termed *personare* in Latin. Hence, the modern term *persona*.

The use of mask in theatre allowed actors to play two and three parts in one performance and also enabled actors to convincingly play the parts of females. In modern theatre the appearance of mask in a production is the exception but still has power when used (Americana, 1975; Cavendish, 1985; World Book, 1985).

Festival masks. Festival masks, just as theatrical masks, developed from religious ceremonies. Festivals and processions were often part of such ceremonies. Most often the ludicrous or grotesque was emphasized in

festival masks. They seem to be more conducive to license, release from inhibitions and ribaldry. Carnival masks take the form of gigantic heads, humanized animals, fantasy or caricatures with current application.

Masquerade, carnival and theatre mask all have descended from ritual religious masks which identified the wearer with the supernatural and because of this, even today, these masks can still produce an uncanny effect (Americana, 1975; Britannica, 1977; World Book, 1985).

Variety of Mask

Character mask. Character, or representational, masks have varied in style, technique and art so much that a collection from across the world illuminates human geography, history and archaeology. They varied from the simplest of crude 'false faces' held by a handle to complete head coverings with imaginative movable parts and several hidden faces. The northwest coastal Indians of British Columbia produced large painted wooded masks with moving eyes and mouths in double or triplicate faces that can be opened out by the wearer at will. Masks varied from realistic human or animal faces to caricatures to grotesque to horrible. They varied in emotion from love to hate, happiness to fear. Masks varied in their construction and finish. They were made of paper, wood, stone, cloth, grass, hide, leather, metal, shell, etc. and were often highly coloured with earth colours of red and yellow, lime white and charcoal black (Americana, 1975;

Britannica, 1977; World Book, 1985).

Neutral Mask. It is difficult to determine when the use of neutral mask began historically but it seems possible that neutral developed out of the three stylized masks used in classical Greek drama. Those three represented comic, tragic and satiric states. Neutral seemed to be the mask most used by mimes from the time of Theodosius through the Middle Ages.

Regardless of when they first appeared, by the time of the Renaissance neutral was the only mask used by the commedia dell' arte. These masks "... expressed no particular emotion ... they wore an indefinable expression as full of possibilities as of impossibilities" (Duchartre, 1966, p.42). Neutral is still occasionally seen in modern theatre and is often used in actor training.

As a neutral mask has no expression the wearer is required to depend on his body to express meaning and emotion. The mask must reflect what the body expresses. "... if the body was subtle in its play the mask became a far more effective means of expression than the muscles " (p.42). Once the wearer of neutral mask has mastered pantomime all the muscles of his body "... cooperate in his interpretation and perform the expressive function of the muscles of the face" (p.49). Neutral mask is the "... soul, in the Latin sense of *animus* , which stamps the features as surely as the thumb models the lump of clay" (p.42).

The neutral mask is a mask with a bland visage. The aim is to depict a lack of emotion, an emotionally neutral face. When the neutral mask is used with proper instruction and supervision the wearer experiences an altered state that exaggerates body, breathe and cognitive functioning in ways that indicate where a person may be holding onto tension (Turner, 1981). Simultaneously it functions to help the wearer to enter the neutral state of no particular emotion. A state that becomes a kind of emotional base line and has been likened to a meditative state. This meditative condition is invaluable in personal growth work and actor training for it's valuable ability to provide a contrast to ordinary mental functioning. Neutral work, coupled with the character mask work that can show strong emotion, lays the ground work to begin to identify the clown *persona* and bring it to development.

The importance of a historical and cultural overview of mask is that it gives us a sense of the virtual universality of the use and meaning of mask in diverse human societies from earliest times. This record of mask experience is essential for helping to put into context the mask experience in this study.

Nonverbal behaviour

Nonverbal messages comprise the overwhelming bulk of total communication among mask wearers and people in general. Meharabian

(1968) says that of all communication 55% is facial, 38% is paralanguage (vocal), gesture and posture and 7% verbal. Therefore, 93% of any communication is nonverbal and only 7% verbal. This is a startling statement since culturally we have given more and more attention and energy to verbal modes of expression. Unconsciously we all attend to nonverbal communication simultaneously with verbal communication. They cannot be divided except for purposes of discussion. However, the key word here is unconscious. Most people are not consciously aware of their own or other's nonverbal communication. Increased awareness of nonverbal communication can be a powerful aid to increased understanding of mask.

Nonverbal communication includes an incredible number of different modes or channels of expression. It must be remembered that a given message is usually sent on several channels concurrently. For example if a person is afraid he might scream out a word or phrase and at the same time his body posture might become rigid and/or attain a position of fight or flight while his facial expression would assume an expression of fear. He might make some protective gesture with his arms. all of this would blend together in one total communication.

Our own nonverbal expressions as well as our understanding of other's nonverbal expressions are learned. We learn nonverbal

communication before we learn to speak. However, after acquiring speech we do not discard our nonverbal abilities, but continue to develop them throughout our lifetime. These nonverbal skills become as sophisticated and complex as our verbal communicative abilities. Some commonly accepted modes of nonverbal communication are posture, gesture, facial expression, proxemics (space), and environment. There are other elements of nonverbal behaviour such as gaze, touch, tracking, colour, paralanguage and artifacts. However posture, gesture and facial expressions are most pertinent for a discussion of mask.

Posture. There are three main human postures, standing, sitting (including squatting and kneeling) and lying. There are variations for each of these with different positions of the arms and legs and different angles of the body. Some are used only in particular cultures.

Posture can be associated with the activity being pursued. Also posture can be an important way to impart long term interpersonal attitudes and can also be associated with emotional states. "Posture accompanies speech in a way similar to that of gesture, though more slow-moving. There are powerful social conventions about posture, about which postures are proper in a culture and in particular situations" (Argyle, 1975, p.276).

Meharabian (1972) says that encoding and decoding studies found two main dimensions of posture. One dimension is immediacy consisting of

leaning forwards, touching, proximity, gaze and direct orientation which are all related to non-postural variables. The second dimension is relaxation consisting of asymmetrical arm positions, sideways lean, asymmetrical leg positions, hand relaxation and backwards lean. The first style of behaviour is used toward people who are liked and by females more than males. The second postural style is used towards others of lower status and more to females than males. A less relaxed posture is adopted by males towards other males who are disliked.

Scheflen (1964) says that during a therapeutic session a patient will adopt from two to four postural positions. He repeats his postures when the same emotion or topic comes up, but the code is an individual one and cannot be decoded without experience of that individual. Postures can be general and develop over a lifetime or be specific to a situation.

Gestures. Another important mode of nonverbal communication is gesture or partial body movements. Gestures can transmit either linguistic or affective content in either an implicit or explicit way. There is a tremendous volume of information forthcoming from gestures. The body has available for gesture as many as 700,000 distinct signals (Ruesch, 1959) but north American culture makes use of only about 26 common gestures (Scheflen, 1964). By combining gestures and facial expressions two people in conversation can exchange 200 to 5000 bits of nonverbal information per

second (Schrank, 1975).

It has been found that the meaning of gestures can be classified by intent. Any body movement can express either affect or linguistic content. Galloway (1977) says that kinesic communication takes place on two levels: learned cultural procedures, which would include linguistic content, and one's innate underlying humanness, affect or emotional content. Secondly, commonly understood gestures specific to a culture and gestures that indicate the sender's personal feelings, attitudes or values can at the same time be implicit or explicit messages. Implicit gestures are spontaneous, often unintentional and ambiguous habitual behaviours that often deal with interrelationships between people. Explicit gestures are deliberate, often intentional and conscious behaviours in content messages. Both implicit and explicit messages can contain affect and/or linguistic information.

Ekman & Friesen classify kinesic behaviours (gestures and facial expressions) into five categories that combine the affect and linguistic aspects with the implicit and explicit. They name two emotional categories - affect displays and adaptors, and three linguistic categories - emblems, illustrators and regulators. Affect displays are behaviours that through the "... movements of the facial muscles" exhibit primary affects such as happiness, surprise, fear, sadness, anger, disgust and interest (Ekman & Friesen, 1969, p.70). Adaptors are behaviours that "... were first learned as

a part of a total adaptive pattern where the goal of the activity was obvious" and when later emitted are habitual, not intended to transmit a message and usually done "... without awareness" (p.85). Emblems are behaviours that "... have a direct verbal translation, or dictionary definition, usually consisting of a word or two, or perhaps a phrase" (p. 63). Illustrators are behaviours that are "... directly tied to speech, serving to illustrate what is being said verbally" (p.68). Regulators are behaviours that "... maintain and regulate the back-and-forth nature of speaking and listening between two or more interactants" (p.82).

Facial expressions. It is interesting to note that concern for nonverbal facial messages date from as far back as Darwin who wrote "... that the chief expressive actions, exhibited by man and by the lower animals, are now innate or inherited, that is, have not been learnt by the individual" (Darwin, 1979, p.50). He adds that "... we should also bear in mind that new and highly peculiar tricks, in association with certain states of the mind, are known to have arisen in certain individuals and to have been afterwards transmitted to their offspring, in some cases, for more than one generation" (Darwin, 1979, p.50). An instance of this phenomenon from personal experience is knowledge of a child who has a habitual behaviour of sucking his thumb and simultaneously twirling a lock of hair on the back of his head when he is in a serene, quiescent mood. It has been commented on by

many relatives from his father's side that the child's father when young displayed this exact behaviour under the same circumstances. This is a clear example of individual idiosyncratic nonverbal behaviour being passed on to a succeeding generation.

Darwin claimed that facial expressions of emotion are not only inherited but are evolutionary and not different culturally. He claimed that learning only entered into the process in perfecting through practice what was inherited by an individual. There has been a great deal of controversy over the issue of universality until "... recently, however, scientific investigations have conclusively settled this question, showing that the facial appearance of at least some emotions ... is indeed universal, although there are cultural differences in when these expressions are shown" (Ekman & Friesen, 1975, p.23).

The emotions referred to by Ekman & Friesen are fear, surprise, sadness, happiness, anger, disgust and interest used alone and in combination. These seven are considered to be the basic emotions and are readily recognized even by young children. In one test given by Ekman & Friesen (1975) Japanese and American students were shown the same stress inducing film separately, alone and then in the presence of an investigator of their same race. When alone the Japanese and the American students showed virtually identical expressions, but when in the

presence of another person where cultural rules about the management of facial appearance would be applied there was little correspondence between Japanese and American facial expressions. The Japanese masked their facial expressions of unpleasant feelings more than did the Americans. The study shows that facial expressions are universal and also culturally different. The universal element is the distinctive appearance of the face for each of the basic emotions but culturally different in what is taught about controlling facial expression of emotion.

It should be noted that though nonverbal facial expressions, gestures and postures may be described in terms of cultures or universals the fact remains that these behaviours demonstrate an individual's inner state (affect) and meaning linguistic). These nonverbal behaviours in their endless combinations reflect the uniqueness of the individual and are therefore a good illustration of individual difference.

The face according to Ekman & Friesen (1975) gives several kinds of signals for several kinds of messages. The face gives simultaneously three types of signals: static, such as skin colour, slow, such as permanent wrinkles, and rapid, such as raising the eyebrows. It is the rapid signals we are most concerned with in nonverbal communication as these are produced by the movements of the facial muscles which cause temporary changes in facial appearance, shifts in the location and shape of facial

features and temporary wrinkles. These rapid changes flash on the face for a matter of seconds or fractions of a second.

The face as well as being a multisignal system (rapid, slow, static) is also a multimessage system. According to Ekman & Friesen the face transmits messages about emotion, mood, attitudes, character, intelligence, attractiveness, age, sex, race and other elements. Ekman and Friesen have developed a series of photographs which they describe as the blueprints of facial signals, which are derived from the rapid facial signals. Their research has been primarily on emotion as depicted by the rapid facial signals. "The emotions are transitory and when they occur the facial muscles contract and there are visible changes in the appearance of the face. Wrinkles appear and disappear, the location and/or shape of the eyebrows, eyes, eyelids, nostrils, lips, cheeks and chin temporarily change" (Ekman & Friesen, 1975, p.9). This multisignal system is an excellent description of how the face functions as an ever varying living mask.

An interesting aspect of nonverbal facial and body communication is that while the face conveys more information about the nature of an emotion, the body gestures and postures provide more information about the intensity of the emotion. This seems particularly pertinent to neutral mask work where the face is covered and the mask wearer and the viewer must depend on body signals to deliver and receive linguistic and emotional information.

Turner (1981) has noted that in his work in movement training for professional actors, that when using neutral mask in this training most actors exhibit stress. They have difficulty with body image and self-awareness when behind the mask. Difficulty in breathing, a change in feeling in specific body parts and cognitive confusion disrupt their concentration and performance. Turner asks "Why should covering up the actor's face lead to all these problems?" (p.41) and answers that partly it is because by covering up the face with a mask we "... deny an area of the body that we associate very strongly with ego" (p.41). The face can cover real feelings. It can present an acceptable rather than true image of affect. The face conveys the nature, the body the intensity of emotion. "The mask removes this covering (done by the face) and can reveal (through body signals) more than we wish" even for professional actors (p.41).

The importance of nonverbal communication research for the study of mask is that the mask itself is a nonverbal artifact. It's function of covering the face does not hide information as much as reveal information transmitted by bodily cues. The masked face creates an enigma, a crisis in communication, an altered state.

Goffman

Goffman says that the mask can become more real than the actor (Monte, 1980). He makes a comparison between the individual in everyday

social interaction and an actor on the stage. He says that an actor projects to his audience a person with certain characteristics, interests, and objectives but most of what the actor projects is merely being acted out. An individual is much like an actor, presenting himself to an audience. A role is presented which he tries to make believable. As the person presents himself to others there is a conscious and unconscious effort to direct the impressions they will form.

For Goffman self presentation and mask are synonymous and serve to reveal only as much as outsiders are permitted to observe, and they serve to influence others to respond in certain ways. These self presentations or masks are learned, deliberate images or fronts that individuals employ to safeguard their inner vulnerability. The masks allow an individual to present to others in ways favourable to the self while at the same time hiding elements of the self that could discredit this presentation. Goffman describes this behaviour as "on stage" behaviour as opposed to "backstage" or "offstage" behaviour (1959). For Goffman this is a performance. Does the actor believe in the impression he attempts to convey to others? Goffman's answer is some do, some do not. Some people actually believe that the self they present in everyday life is their real self while others realize that the presenting self is a role that can change. In fact Goffman says we constantly create ourselves to meet changing needs (1959).

Jung

Christopher Monte (1980), in his text on personality, uses 'mask as metaphor' as a point of focus for examining theories of personality. He reports that "... below the surface of public behaviour there is a private, and perhaps different person concealed from view" (p.19). This assumes that the inner person is more real or genuine than the outer. The humanistic psychologists would agree with this distinction. Most other contemporary psychologists would see the inner person as magical thinking and not fit for scientific study (Monte, 1980).

By contrast, humanistic psychologists "... feel that theories of personality that attend only to observable behaviour with no inferences or assumption about an inner core of experience lose contact with the very stuff they seek to understand" (Monte, 1980, p.19). These theorists assume that the separation between the inner person and the outer mask is legitimate. Monte goes on to give a long list of psychologists who employ the actor -mask metaphor, including Freud, Jung, Adler, Laing, Kelly, Erickson, Fromm, Allport, Maslow, Rogers and many others.

It is Carl Jung among all of these that I turn to. He went further in creating a structure that can serve as a base line for a study of the experience of the transformation of human consciousness through the use of mask. Jung spent the better part of his life exploring the unconscious. His

contributions to the psychology of the unconscious are of inestimable value in any attempt to create a meaningful context for understanding the data generated by this study.

What sets Jung apart from others is his notion that the person, or outer mask, is the most visible manifestation of the psyche. It is the interface between inner consciousness and outer consciousness. He more than anyone else in the field of psychology has "... outlined for our era and in contemporary language a portrait of spiritual man: one is tempted to say of the anatomy and physiology of spiritual man" (de Laszlo, 1958, p.23). The anatomy and physiology metaphor is particularly apt to describe his further breakdown of the psyche to its more specific aspects of the conscious ego, the personal unconscious and the collective unconscious. The collective unconscious includes the archetypes. These elements act and interact within the scope of a particular psyche and thereby create the life of the individual person.

Jung's importance in a study of mask is that his contribution causes a shift from the external perception of mask to that which is masked, in other words to the vast unconscious aspect in the human psyche.

Structure of the psyche. Jung's model of the psyche has three parts: the conscious ego, the personal unconscious and the collective unconscious. Jung's notion of the conscious ego is roughly the equivalent

of Freud's use of that term. Essentially Jung's ego is everything in consciousness at a given moment including sense impressions, self awareness and memories (1954). The personal unconscious for Jung is what Freud termed the preconscious. It consists of material that is not in present consciousness but has the potential to become conscious. Also included in the personal unconscious is repressed material. Jung differs, however, from Freud in that he felt that the personal unconscious was not merely a repository of the past but connects also with the individual's future. As well as these retrospective and prospective functions there is a compensatory function that provides balance when conscious attitudes become strongly one-sided. The rebalancing is accomplished through dreams or fantasies which stress opposing attitudes. The collective unconscious resides at a deeper level. The impersonal or transpersonal unconscious is "... detached from anything personal and is common to all men, since it's contents can be found everywhere" (Jung, 1953, p.66). The material found within the collective unconscious is primordial images and ideas that belong to all members of the race. These images are really templates or models for action., They are only possibilities, they only guide, not determine, what happens. These common possibilities were termed by Jung the archetypes (Jung, 1959; 1980). These templates for action become infused into the masks that we create. Jacobi says that "... mask

was the exteriorization in concrete form of the universally human archetypal background of the soul..." (1976, p.37).

Archetypes. An archetype is not a communal memory of an event but an emotional reaction to the endless repetitions of an event in the history of the race. This emotional reaction is what is inherited and constitutes an archetype. The reaction of the psyche to the event is manifested through myth. "The archetype is a kind of readiness to produce over and over again the same or similar mythical ideas" (Jung, 1953, p.69). There is no known limit to the number of possible archetypes. The archetypes that are most important for this study are the clown, the shadow, the animus and anima and the persona.

The clown archetype is the fool, the opposite of well-ordered ego-functioning. He is often a positive fool that shows us the folly of our sacred notions and beliefs where we see them as ultimate values. "He exposes the terrible vulnerability of the human condition, and especially of the person who will not acknowledge it" (Ulanov & Ulanov, 1987, p.186). The clown arouses emotion in us. From sadistic glee to fear and pity. He makes us happy and sad. He makes us lonely. He shocks us. He is the archetype of feeling. "He takes us directly to what we feel without the intermediary of words or analysis or a rational sequence of events" (p.192). The clown is an outsider, he challenges our smugness. His clowning breaks the rules. He is

a rebel. He parodies the pretentiousness of conventional society. The clown leads us to spiritual freedom. In other words, according to Ulanov & Ulanov (1987), "He leads us through the death of disidentification with various parts of ourselves, to a life of identity holding all the parts in balance" (p.204).

The shadow archetype is the repressed aspects of the self, the negative, undesirable qualities of the personality. The shadow is synonymous with the personal unconscious and embodies our unlived potential both positive and negative. When meeting someone that elicits instant dislike that dislike is a projection of the shadow. "It's the side of ourselves that we would prefer not to recognize "(Monte, 1980, p.287).

The anima and animus archetypes are basically of androgynous origin and every personality includes these male and female elements. Animus is the male aspect in woman and anima is the female aspect in man. These archetypes represent the accumulated history of man with woman and woman with man. Because of the archetype each sex can relate to the other with understanding. Even though the anima and animus archetype reflect in their sexual opposites, the anima in the male and the animus in the female Jung perceived them as being somewhat different. "... as the anima produces moods (in the male), so the animus produces (in the female) opinions..." (Jung, 1953, p.207). He also visualized the anima as a

singular entity and the animus as a collection representing all of woman's ancestral encounters with men. There is a danger that these entities can come to control the whole psyche so that a man would lose his masculinity and a woman would lose her femininity. However, without an acceptance of their sexual opposites man and woman risk incompleteness (Cartwright, 1979; Monte, 1980).

The persona archetype is the mask that we present to the world. Jolande Jacobi (1976) says that the word persona is derived from the Latin term *per sonare* , to 'sound through'. In Greek theatre the actor's voice coming from behind, and through the mask took on unusual vibrations. Also, the fact of the mask and the role being depicted were designed to disguise the individual actor's personal traits. So the combination of the "sounding through" of the actor's voice and fixed visage gives life to the mask and that vitality is the origin of the word *persona* . Persona is the mask itself.

Thus to adopt a persona, or character, is to put on a mask. Every role in Greek drama personified an archetype and the play itself depicted an archetypal plot. Persona is always linked with a role and always functions as an interface between consciousness and the realm of the unconscious. Sanford (1980) suggests that persona is the front that ego presents to the outside world. The persona is therefore, a function of the relationship

between the ego and outer reality. The persona performs an indispensable psychological function. Without a persona we would find it difficult to carry on our relationships with other people. It is possible to get lost in one's mask or persona and come to believe that one is one's persona. This is a loss of reality and these people relate to the outer world very superficially and lose contact with their inner life, especially their dark shadow side.

The archetypes in Jung's structure of the psyche are among his most important contributions to our understanding of the unconscious. They represent modern man's connection with the origins of the race and are a source of power and passion that informs and enriches his psychic life.

Many of the aspects of Jung's model of the psyche may be expressed in the participants' experience of mask in this study. The workshop activities draw out elements of the personal and collective unconscious. The experience of mask always connects with the unconscious and therefore contacts the archetypes. The workshop was designed to connect with the trickster archetype and also enable the participants to find their own playful, child self within the personal unconscious and fuse the two to create the personal clown. The persona, or personal mask, that the individual has developed prior to the workshop experience is brought into question by the use of mask. Other archetypes may also be revealed through the workshop activities.

## Summary

A study of mask is rendered somewhat more difficult by the dearth of specifically related written material or research. Anthropology treats with the subject but for the most part describes mask from a historical and cultural perspective. Psychology, however, has it's own unique purposes and perspectives. There are copious amounts of psychological literature in the area of mask as metaphor but on the specific topic of the masked human face there is very little.

Craig Turner's study of body image stress in neutral mask work was the only study found that deals with the consequences of placing a mask on the face. Turner is involved in actor training and his specific concerns are with developing bodily awareness, sensitivity to mind/body connections and the flow of emotional states in his students. Turner has contributed valuable information at the meta-level and at the practical level as well.

Anthropology has contributed a rich historical overview of the use of mask in ritual, ceremony, religion, and hunting in various cultural contexts. Mask has been found to have been used since the earliest cultural origins of the human family.

Nonverbal research has shown that most of our communication linguistic and emotional, is from posture, gesture and facial expression. The nature of the emotional communication is expressed in facial expression

and the intensity is expressed through gesture and posture. The face functions as a register of the nature of emotional states and it also acts as the controller or gate-keeper of what is revealed.

Goffman sees the face as pivotal in the process of how the individual manages his self-presentation in the world. The performance communicates what is wanted and withholds what will not advance his aims in social intercourse.

Jung has contributed more toward our understanding of mask as metaphor than anyone. He has developed a model that explicates and gives structure to the unconscious through the archetypes. His description of the persona, the living mask of the self, lays the groundwork for connections between the psyche and the outer mask in our endeavors toward further self discovery.

# CHAPTER II

# PHILOSOPHY OF METHOD

## Approaches to Research

Within psychology there are currently two disciplines, two philosophies of research, natural scientific and human scientific psychology. Or as Fernberger (1935) separates them, a 'science of behaviour' and a 'science of consciousness'. Each of these 'sciences' has its own unique perspective, its own methods and both can be truly experimental (Fernberger, 1935).

Natural scientific psychological research is identified with the scientific method which is concerned basically with explanation, control and prediction. Valle & King (1978) state that the natural scientific approach makes a number of assumptions, the three most crucial being that the phenomenon to be studied must be observable, measurable (or quantifiable) and such that it is possible for more than one observer to agree on it's existence and characteristics. Giorgi puts the matter succinctly when he states that for natural scientific psychology "... a phenomenon *is* to the extent that it is measurable. If it is not measurable then it does not enter the psychological domain. It remains prescientific and therefore psychologically irrelevant" (1970, p.65).

In contrast human scientific psychology, the method of

phenomenology does not try to explain but seeks to understand the underlying nature of phenomena. Colaizzi (1978) and Polkinghorne (1979) say that phenomenology is concerned with the human person's experiencing of the objects of the natural world rather than those objects themselves, that there is a focus on the attending itself which is not our usual way of looking. "The source of the data is a personal encounter with one's world -- that is, the source lies within consciousness itself" (Polkinghorne, 1979, p.11). So phenomenology is a return to consciousness, to human experiencing. There is no 'stuff out there' that can in any sense be separate from human consciousness.

There are enormous ontological differences between natural scientific and human scientific psychology that are significant and must therefore lead to significant differences in method and philosophy (Giorgi, 1970; King, Valle & Citrenbaum, 1978).

## Differences in Philosophy

The scientific findings of Copernicus, Kepler, and Galileo created a revolution in the perception of the nature of the solar system and served to disrupt the dogma of the churches (Koestler, 1968; 1972). Pelletier (1978) says that science provided usable, testable and observable proof in place of faith, dogma and an oppressive liturgical hierarchy. Over time science replaced religious dogma as the predominant belief system. Science

stipulated that the "... universe was a rational system of logical laws and that these laws were knowable and, once discovered, could be used for the betterment of the human race" (Pelletier, 1978, p. 13).

It is felt by many that Rene Descartes, the founder of modern philosophical rationalism, is owed a huge debt by science as well as philosophy. Descartes was indeed a remarkable and talented individual in the history and development of natural science. He was one of the first to see that the method of science required a distinct philosophical foundation to replace the contemplative ideal espoused by tradition.

However, his value is not due to any one of the important and unique philosophical or scientific ideas that he contributed. What stands out is his general intellectual stance. Long after the details of some of his ideas have been replaced, what endures is his mechanistic view of the physical world and his vision of the unity of science. Even Descartes' detractors deferred to him "... in his demand for certainty, his emphasis on analysis and rational reconstruction of thought out of irreducibly simple elements" (Encyclopedia Americana, 1975, p.763). He is honoured as well for his insistence on the primacy of method and of epistemology.

Descartes believed that only the directly observable could be investigated by science. In the matter of human behaviour he viewed the body and mind as "... two distinct and separate entities" and therefore since

not all human experience was open to sensory perception there was much of human experience that could not be investigated because of its subjective nature (Sahakian, 1968, p. 137-138). Since so much of human experience is subjective rather than objective, this perception of allowable material for investigation has tended to limit the scope of natural scientific psychological research and demanded a new way of viewing human experience. The philosophy behind human scientific psychology provided the necessary shift in paradigm.

Rather than viewing human experience through a Cartesian mind body split, phenomenology views human experience in a holistic way (Barrett, 1979; Colaizzi, 1978). Phenomenology pursues 'life-world' phenomena directly as according to Giorgi (1970, p.178) "... the life-world is the most basic frame of reference from which psychology must take its point of departure". It is the source of raw data. Human science must dialogue constantly with that life-world or risk losing touch with its basic source.

The idea of 'life-world' originated in Husserl's notion of the "... uninterpreted world of everyday experience as expressed in everyday language... with the world as given in *direct* and *immediate* experience ... the domain of *pure phenomena* independent of and prior to any interpretation ... the world as lived by the person" ( Valle & King, 1978, p. 9-10).

This life-world is the basis for existential-phenomenological thought. There is nothing behind, nor is there a cause. It is not a construction and "... there is nothing prior to the life-world" (p.10). However, at this time most phenomenologists agree that this is an ideal that cannot be perfectly realized because of the limits imposed on consciousness by language and the cultural screen.

## Phenomenological Methodology

What is critical in phenomenology is that people are not just objects in nature. Instead, existential-phenomenology describes an indissoluble unity or interrelationship of the individual and his world. (Keen, 1978; Valle & King, 1978; Prescott & Valle, 1978). Fundamentally, the individual can have no existence apart from the world and the world cannot exist apart from the person. Every person and his world are said to co-constitute one another, neither can be conceived without the other. It is via the world that the very meaning of the person's existence emerges both for himself and for others. "Without a person to reveal its sense and meaning, the world would not exist as it does. Each is, therefore, totally dependent on the other for it's existence. That is why in existential-phenomenological thought existence *always* implies that being is actually 'being-in-the-world'" (Valle & King, 1978, p. 8).

A learned discipline is required to retain this focus. "The technique

for retaining the phenomenological stance is to neglect temporarily the questions that commonly arise as part of the natural stance: 'Does the object really exist?' and/or 'What is really there outside my experience of it?'" (Polkinghorne, 1979, p. 5). Instead the phenomenological researcher takes on a reflective attitude so as to observe his experiencing itself.

Since the life-world is prior to and the basis of reflective thought the nature of the life-world is prereflective. So reflective awareness emerges out of the prereflective life-world, and therefore is "... also the indispensable ground or starting point for all knowledge" (Valle & King, 1978, p. 12). The phenomenologist; in attempting to understand a phenomenon must step outside of his preconceptions and presuppositions. This is done by deliberately making one's assumptions explicit through a process known as bracketing. "...one must 'layout;' these assumptions so that they appear in as clear a form as possible to *oneself* " (Valle & King, 1978, p.12).

A dynamic process occurs with bracketing. As a person sets aside his preconceptions and presuppositions more assumptions reveal themselves and they are then bracketed, and so on. The process of bracketing and rebracketing is how "... one moves from the 'natural attitude' toward the 'transcendental attitude'" (p.12). This is known as the reduction since the view of the world in the natural attitude is reduced to a purely phenomenal realm. The bracketing process is never completely

accomplished so a complete reduction is unattainable. The reduction or bracketing therefore is the beginning as well as the sustaining attitude of the phenomenologists' approach to the study of phenomena. The concrete steps that are carried out can not be prescribed, as the spirit of phenomenological inquiry requires Husserl's "returning to the things themselves". Methodologically, the phenomenologist strives to connect with the meaningful flow of experience as it is lived out in every day life.

## Preconceptions and Presuppositions

In phenomenological research there is a necessity for the researcher to come to terms with his expectations, his pre-understandings of the phenomena under investigation. The researcher must search out his presuppositions of what will be found when what is given in experience is examined. The goal is to allow "... that which shows itself be seen from itself in the very way it shows itself from itself" (Colaizzi, 1978, p.59). The following are my presuppositions as I began the study.

Putting on a mask 'creates' perceptual changes in both the wearer and the observer.

The presence of a mask on someone's face causes body non-verbal information to become much more important. Covering the face blocks out the source of information which we are accustomed to and that we rely on to a large extent.

Therefore we probably become hypersensitive to what else is being given to us (i.e. gesture, posture, mannerisms, etc). We probably are aware at least at an unconscious level to all of this but are so transfixed by the face that we are not so aware of these other signals.

Wearing a mask does not conceal as much as it reveals.

Bearing this in mind there are, however, guidelines on how to proceed within phenomenological research. van Manen (1984, p. 2) says that "... phenomenological research may be seen as a dynamic interplay among four procedural activities". His methodological structure includes "a) turning to a phenomenon which seriously interests us and commits us to the world b) investigating experience as we live it rather than as we conceptualize it, c) reflecting on the essential themes which characterize the phenomenon, and d) describing the phenomenon through the art of writing and rewriting" (van Manen, 1984, p. 2-3). Wertz (1984, p. 33-46) describes these procedural activities as a) "identification", b) "manifestation", c) "analysis of the phenomena" and d) "interpretive and practical extension of the findings".

Throughout the process, in each of these procedures a valid view of the lived experience is sought.

## Validity

In any research validity is important. Perhaps particularly for

phenomenological research as the object is to describe the life-world of the subjects as truthfully as possible (Wertz, 1984). Seeking validity is a continuous process the researcher must maintain throughout the study, a constant return to the lived-experience of the subjects. It begins with the researcher becoming aware of his preconceptions through bracketing and continues through analysis, reflection and writing via a return to the original protocols and excerpts.

The researcher begins by describing his presuppositions and procedure so that others can follow that procedure and understand the implications of the data (Giorgi, 1970).

During analysis and reflection validity is affected by how well the original descriptions are handled and structurally understood (Wertz, 1984). How is the material grouped and integrated, how is it comprehended. The result of analysis and reflection must be "... internally cohesive and include all constituents of the phenomenon expressed implicitly and explicitly in the descriptive data base" (Wertz, 1984, p.44). When writing descriptions of the studied phenomena the findings can be related to psychological theories and practices (Wertz, 1984).

Co-researchers can participate in this returning to the life-world process through verifying the interpretation of their personal experience and general descriptions of the phenomena. They can help locate omissions

and invalid interpretations. Occasionally, a co-researcher many deny the truth of an interpretation when it is valid. The case built by a researcher for his interpretation of the data may become the most important aspect of validity (Salner, 1986).

The ultimate check on validity is the extent to which other individuals who have had the experience can also validate the findings and interpretation of the phenomena (Wertz, 1984).

Finally, colleagues can be consulted to cross-validate the interpretation of the researcher. Reliability in phenomenological research depends upon the replication of meaning rather than the replication of facts. When studying a phenomena, although the facts in individual cases may vary, there should be a sameness of meaning among researchers (Wertz, 1984).

# CHAPTER III

## METHODOLOGY

Every researcher must deal with the issue of what method to use for a given study. The method, whether natural scientific or existential-phenomenological should fit the goals of the researcher and the nature of the phenomenon being studied. Giorgi (1970, p. 12) says "... the fundamental problems of the human sciences should be approached directly and exactly as they present themselves and solved by whatever means the investigator deems is necessary."

Polkinghorne (1981) says that phenomenology looks at the acts and contents of consciousness. It is concerned with human experiencing not the physical world, so it is a science of the psyche. Therefore it has developed special methods to approach and understand the processes and appearances of consciousness.

I am most interested in how the mask is experienced and how or if consciousness is affected. At some later time one might use a mask in a given context and try to measure a created effect. At this time it seems important to garner more information and understanding about mask-experience. van Manen (1984, p. 91) says, "phenomenological research is the study of lived-experience. Phenomenology is the study of the life-world -

the world as we immediately experience it."

Phenomenology is interested in the meaning of everyday experience and is interested in how we experience the world. Phenomenology does not lead to theories aimed at explanation or control but offers plausible insight and therefore more direct contact with the world (van Manen, 1984). The phenomenological research approach used in this study is based on thematic analysis of descriptions of lived-experience.

## Participants and Setting

### Co-researchers

The co-researchers were volunteers from a group of people enrolled in a mask workshop that was designed around the concept of discovering one's inner clown (child). Each co-researcher was interviewed at the end of each week of the workshop. The interviews were audio taped and subsequently transcribed.

There were four people from the twelve workshop participants who volunteered to participate in the study, two men and two women. These were people from several walks of life. Two were in the teaching profession, one was a carpenter, and one was a university student.

Permission to attend the workshop was obtained from the instructor and the workshop participants. Subsequently four participants agreed to

become co-researchers. The study was explained in detail to the workshop participants and arrangements were made with the co-researchers to be interviewed at the end of each week. The four co-researchers are described below:

James was a drama teacher in high school who had done some character mask work before, but nothing on the scale of the clown workshop. He was also a graduate student at University. James had also done some acting but did not think of himself as a professional actor.

Lisa was a teacher and workshop presenter with some previous exposure to mask work. Lisa's background included working with disturbed children. In that work she used imagery and dreamwork to help damaged children find healing.

Bob was a single man in his mid-thirty's with a strong desire for personal growth and discovery. Bob had done some undergraduate work at university but was now travelling for the summer. He had never done any mask work and really had no clear ideas about what a clown workshop might involve.

Jane was a mature student in the third year of her studies at university. She had been involved in self growth groups and workshops and was familiar with their possibilities. Jane's involvement in the clown workshop was the continuation of her deliberate drive for self knowledge.

Workshop Instructor

The clown workshop instructor, described herself as an Edmonton-based actress, director, clown, mask specialist and teacher. Since studying Mask and Clown with Richard Pochinko, she had taught workshops for theatres across the country, including the Mummers' troupe in Newfoundland, Kam Theatre Lab and Factory Theatre Lab in Ontario, and the Universiade Players, One Yellow Rabbit Theatre, and Catalyst Theatre in Alberta. She had also given numerous workshops for the Ontario Arts Council, Theatre Ontario, and Alberta Culture. She was a co-founder of Small Change Theatre, and directed their clown show, Hazard and Darlene in Love, which made a successful tour to the 1984 Edinburgh Fringe Festival and the Theatre Expace Marais in Paris, and which represented Canada at the World's Fair in Tsukuba, Japan, in July, 1985.

The Workshop

The clown workshop was a study of mask techniques, each participant worked toward the discovery of a unique and personal clown character and developed that character to a performance level. This process included: mask buiiding, character mask, neutral mask, movement, improvisation, colour as character, costume as mask, drawing and juggling.

This workshop was for professional actors, students and interested adults. Acceptance was through interview with a maximum enrollment of

twelve. The workshop was very intense as the participants worked six days a week for 10 to 12 hours a day for three weeks.

The workshop began with some get-acquainted kinds of exercises in order to start the process of building a group consciousness. Group support was important for the many personal risks to be taken. Participants were paired off with different members of the group for different exercises and sat together on the floor after each exercise to debrief. Everyone had ample opportunity to express their experience and dialogue within the group.

Many of the exercises were designed to force the participant to rely on intuition rather than intellect. Also, there was no competition with others. The point was to discover oneself at some depth not normally possible or deemed desirable in other learning contexts. Exercises were designed to get everyone to a given level of self-awareness before the actual mask work could begin.

One of the early exercises was one in which the participants stood at one side of a very large room and with eyes closed tossed a shoe out across the floor. They walked to where they thought the shoe was and then opened their eyes to see how close they came. Another variation on this was to walk across the floor with eyes closed and see how close one could come to the far wall.

There was an exercise in which the participants paired off and sat

facing a partner with eyes closed. They felt each other's face with their hands and fingertips. Then they all got to a standing position and circulated around the room and with eyes still closed, attempted to find their partner by feeling his or her face simultaneously. Amazingly, even with a dozen other people doing the same thing simultaneously, they seemed to be able to find each other very confidently.

Some of the specific mask training provided in the workshop included an introduction to character mask, neutral mask and clown. Character mask involved building three different masks. Each mask was built up by the student from a casting made of clay. Once the casting or mold was ready the student worked with eyes closed to fashion a face in the clay. When the student felt that something suitable had been formed the instructor was called, she examined what had been produced and entered into a dialogue with the student about whether it was time to now work with eyes open or not. This went on literally for hours until the student felt that what had been produced in the clay felt right and the instructor was satisfied that there had been a progression or development in the clay that was a faithful projection of what the student felt inside and of what the instructor saw, both within the student and within the clay as the work proceeded.

Neutral mask was some of the most important mask work the student did in the workshop because familiarity with the neutral state was

fundamental to finding the clown later on. The neutral state helps the participant to get the sense of no emotion and body movement with absolutely nothing extra or embellished in any way that is the essence of economy. The neutral state imparts a sense of clarity and serenity that allows a dramatic contrast with character mask which gives a strong sense of emotion. So the importance for the participant was to find this base line of neutral for emotional serenity, clarity and economy of body movement. The contrast with character mask helped the participant to see clearly the aspects of the self as they are projected from the unconscious. All of this experience lays the groundwork for finding the inner clown and bringing it out and giving it life.

The main exercise used in the workshop for working with the neutral mask was a script where students had to connect with the mask through a simple ritual which involved getting clear and centered mentally, then concentrating on the mask and putting it on, breathing and following a script. The script involved moving across the floor and arriving at an imaginary dock and when there, waving goodbye to someone much loved who would be leaving on a ship and who we would probably never be seen again. Needless to say the script injected enormous emotion into the situation. There were numerous trials at this exercise in neutral mask, character mask, no mask and then finally, neutral again.

The clown was the culmination in a very real sense of all of the exercises and mask work done in the workshop. The neutral mask exercises helped create a base line within the self. The character mask work created a context for the aspects of the self to emerge. And finally the clown nose, which is the basic mask for the clown, was entered using the same ritual as for all of the previous mask work. The student clowns at this late stage of the workshop were then sent out to thrift stores and second hand stores to find the clothes that the clown wanted. The clown was now ready to perform, first for his clown colleagues and later for people out in the real world which was the acid test of whether the clown had really emerged.

## Procedure

### Observation

Due to the arrangements agreed upon with the workshop participants the writer directly observed only certain portions of the workshop activities. These portions were mostly to do with the mask construction aspects where photographs were taken of the co-researchers efforts.

### Interviews

Interviews were conducted at the end of each week with each co-researcher for a total of three interviews each. The interviews were audio-taped and then transcribed. The aim of the interviews was to elicit impressions, feelings and experience of the mask both in the immediate

exercise and in the flow of the workshop encounter itself. As I conducted the interviews I endeavoured to join with the participants and to communicate a high regard for the contribution they were making to the research project and the ultimate fuller understanding of the mask that would result from our collaboration. (Becker, 1986).

## Analysis of Data

After an initial meeting with the workshop participants in which the general outline of the study was explained, I subsequently met with the four who volunteered to participate in the study. In every case they were excited about the workshop and interested and intrigued with the prospect of becoming involved with the study. We arranged for weekly interview times for each of the three weeks of the workshop. The interviews were held in a private office setting on Friday afternoons. This arrangement was conducive to a reflective attitude towards the previous week's experience.

I personally conducted the interviews and attempted during this and all subsequent stages of processing data to bracket my own preconceptions and judgments by reflecting on my own mask experience, my thoughts about their experience and through discussions with others about these experiences as Becker (1986) suggests. This was done in order to "... let the data show themselves" (Polkinghorne, 1979, p.7). The interviews were unstructured and I began each interview with a broad, open-ended question

and only asked additional questions whenever necessary to keep the interview flowing or to ask for clarification of unclear points (Becker, 1986). The tapes were reviewed on two separate occasions to gain some sense of the holistic flow and to begin to identify those experiences that were emphasized by the participants. This is the process Colaizzi (1978) refers to as 'imaginative listening'. The material was then put aside for a time to allow for a synthesis to occur at an intuitive level.

After transcribing (see Appendix A for one transcribed interview) each co-researcher's experience was visually plotted through the transcript material that was then condensed by choosing extracts which could conceivably lead to a deeper understanding of the lived experience. As Polkinghorne (1979, p. 10) says "the structural descriptions are necessarily presented in language, but phenomenological research nevertheless examines the experience itself and seeks to describe the structures which are inherent in experience."

Interpreting the protocols involved reflection and deep study of the material from each co-researcher in order to identify the patterns and themes that repeat. van Manen (1984, p. 21) says "As we ... study the lived-experience description and discern the themes that begin to emerge, we note that certain experiential themes recur as commonality or possible commonalities in the various descriptions we have gathered. We hold on to

these themes by lifting appropriate phrases or by capturing in singular statements the main thrust of the meaning of the themes."

The protocols were read and re-read in an attempt to allow the meanings to come through the words. Two levels of abstraction were employed on each excerpt. The first level is a paraphrasing and interpreting of the co-researcher's words into psychological language. Colaizzi says that this step is intended to "... spell out" or "... formulate" the meaning of each excerpt and that it involves the researcher's creative insight, that "... he must leap from what his subjects say to what they mean" (1978, p.59). The second level entails the creation of a theme which reflects the essence of that particular excerpt.

The material resulting from the process of abstracting the excerpts was then compared within and across co-researchers to discover common patterns in their experience of the mask.

The clustering of themes according to Colaizzi (1978) can be difficult as the researcher must again 'leap' from what is said to what is meant and must also do it across participants so as to "... allow for the emergence of themes which are common to all of the subjects' protocols" (p.59). These clusters of themes were then referred back to the original excerpts in order to validate them. Colaizzi (1978) says that this step allows the researcher to find meaning that may not have been accounted for in the clusters of

themes. The data are presented visually in tabular form in chapter four.

# CHAPTER IV

# RESULTS AND DISCUSSION

## Introduction

This chapter presents individual descriptions of each co-researcher's experience. The descriptions consist of: personal information, an analysis of each person's workshop experience in tabular form, a descriptive paraphrase of that experience, and an overall synthesis of each participant's experience. Finally, there is a general synthesis of the workshop experience shared by all of the participants.

## Individual Descriptions

### James

Personal Information. James was 28 years old, and was employed as a drama teacher of grades 9 to 12 in a Christian school in Ontario. He was also a part time graduate student at university where he was working toward a masters degree in education.

James was a dedicated teacher who enjoyed the interaction with his students. He had done some mask work with his students, but prior to the present clown workshop he had personally participated in only a minor mask workshop experience.

The excerpts from the three interviews with James are listed in the first column of Table 1. The excerpts appear in the order in which they were

given by James in the transcribed interviews. Column two presents the first level of abstracted meaning of the excerpts. The entries in column two are the result of paraphrasing the meaning of the co-researcher's reported experiences into psychological language. Column three contains the second level of abstraction, which is the formulation of a theme representing the essence of that particular excerpt or experience.

Table 2 presents clusters of the themes listed in the third column of Table 1. The numbers shown under each theme in Table 2 indicate the excerpts taken from Table 1. This table also includes a generalized description of each theme.

Following upon, and derived from Tables 1 and 2 is a written synthesis of James' workshop experience.

Table 1
Thematic Abstraction of James' Mask Experience

| Excerpts from Transcribed Interviews | Two levels of Abstraction | |
|---|---|---|
| | 1. Paraphrases | 2. Themes |
| 1. I guess it's a long process, really becoming efficient or proficient at the process to know where your character is coming from. | Coming to know the source of one's self is a long process. | Inner self-discovery. |
| 2. Aware of my body. You're aware of how your body fits and lays and even the breathing. | Becoming more aware of physical sensation. | Expanded physiognomic awareness. |
| 3. We sound like almost some religious group talking like that, but that's kind of what it is. | Recognition of religious connotations. | Spirituality. |

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|---|---|---|---|
| 4. | I find personally just in my day to day activities that if I'm aware of my breathing, then I relax. If I'm working on something, say for one of my university courses, I go through the same process of blanking myself out and then breathing and then coming back to what's in front of me, the process seems to be clear. Yeah, so it works for more than just mask. | Becoming aware of breathing creates relaxation. | Expanded physiognomic awareness. |
| 5. | I'm curious where all this type of stuff will bring us, or will bring me. | Wonders about consequence of change. | Anticipated change in world-view. |
| 6. | This (workshop) is very intensive and it kind of puts all the pieces together bit by bit. | Recognition of intensity and complexity of the experience that tends toward integration. | Inner self-discovery. |
| 7. | I don't know the exact process, but the process was the process of breathing, breathing and filling up your whole inner cavity so to speak. | Experiencing process through his body and breathing. | Expanded physiognomic awareness. |
| 8. | And looking at the mask. And looking at the neutrality of the mask. And understanding that everything was new. | Realization that the mask allows altered perceptions. | Change in world-view. |
| 9. | And putting on the mask. And then pulling the energy sort of up out of the ground through your feet, up through your body, through your breathing, kind of through your mental energy that way. And then radiating it out of your face, through the mask and the mask kind of melts into your face. | Awareness of movement of energy up through the body and out through the mask. | Plasticity of the mask. |
| 10. | What happens is very affective. It's not something that can really be put into very cognitive or very logical ways. You know logic doesn't explain it. I find when I write in my journal, that I can't quite explain how it was or how I feel about it. You just feel it and say yeah, - but how do you put it into words? They just don't translate, like translating some other language into English, sometimes it doesn't work. | Awareness that mask is experienced affectively and cannot be explained cognitively. | Ineffable quality of the mask. |

| | | |
|---|---|---|
| 11. When watching others in neutral mask it was interesting to see where the difficulties came up. Sometimes you saw plastic on face. And it was times when the person was -- I guess momentarily slipping out of it and they weren't economizing -- I was guilty of that too. You dramatize something for the sake of the crowd and then, all of a sudden, the mask is lost, it became plastic. | Recognition of the difference of the masked state, and the difficulty of sustaining it. | Plasticity of the mask. |
| 12. Yes. (they began to play to the audience) like maybe 15 seconds out of the whole thing, but -- and then they slipped back into it again, and then that was gone. Incredibly powerful. A neutral mask didn't end up being neutral at all. | Senses the power of the mask experience. | Plasticity of the mask. |
| 13. Each person (in neutral mask) -- like some people were older, just the way they were poised, I guess, like their character -- it felt like wisdom coming from them. People told me that I was (In neutral mask) all of a sudden a much younger person, like 10 years old. Yeah, how does that happen? I'm not sure. I'm still questioning all that. | Recognition of the difference in individuals in the masked state. | Plasticity of the mask. |
| 14. Sometimes, I wonder if we are digging too deep for things -- you know, somebody analyzes a novel and they say, oh this, and this, and this involves this which involves this which involves this and that. I don't know, sometimes I think we dig too deep. Sometimes I think no, maybe we're not, it's really there. | Apprehension of the exploration of the complexity and depth of the experience. | Inner self-discovery. |
| 15. Sometimes I think that that happens because we can't explain it really and so we try to find maybe a metaphor for what we saw. And it may not be that they saw me as a ten year old person, but that's the way that they could explain what they saw. | Mask is an affective experience and can't be easily explained cognitively, so we look for metaphor. | Ineffable quality of mask. |

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|---|---|---|
| 16. (Maybe the reason we can't explain it is) that maybe it's too personal, maybe not, yeah, maybe. I don't know. It could be something that's very foreign to us and then we're still understanding it ourselves. | Awareness that the meaning of mask experience is difficult to grasp. | Ineffable quality of mask. |
| 17. (It's foreign, as) Something that hasn't happened to us before in any way that we are conscious of anyway. Like a little kid can understand the language before they can speak it. | Intuitive knowledge comes before cognitive knowledge of new experience. | Inner self-discovery. |
| 18. Well, it's almost becoming a selfish, religious experience. And that really freaks me out. It becomes a very selfish thing in a way. | Recognizes the spirituality of the experience and associates it with guilt. | Spirituality. |
| 19. Looking into myself so much and then putting everything out -- everything has to be out, totally gone - and then you come in to this character. And it's all -- I guess, I'm internalizing so much for myself -- I'm not used to that! | Becoming more sensitized to the internal aspect of the mask process. | Inner self-discovery. |
| 20. Neutral mask has become something that I, it's really intriguing me. To be able to clear everything out and then to focus your attention on everything in a new perspective. | Realizing the change in perspective that is developing out of the mask process. | Change in world-view. |
| 21. With this neutral character type of thing, everything is new, so you see something that you've seen 26,000 times and then this time it's different, this time there's something peculiar about it. And so you're looking at it different. I think that's an interesting thing about neutral mask. | Awareness of the shift in perspective. | Change in world-view. |
| 22. I guess you thrust the energy up through your body and out through your face. And then inquisitively look at things, almost in a very naive sort of way, maybe even intellectually naive. To the point of accepting something for what it is as it is -- a light switch, a coat rack. | Connecting with the sense of movement of bodily energy and change of perception. Seeing things for what they are in a new, uncluttered way. | Change in world-view. |

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| 23. A lot of this work I'm finding out, has got a lot to do with your impulses, your kind of inner impulses. | Awareness of projections of the self. | Inner self-discovery. |
| 24. And then you start to count on your impulses a little bit more, rely on them. And the more you do it, the more you start to realize that "yeah, these impulses are gonna work." They're gonna bring you where you have to, even if you don't know what's going to happen at first. | Trusting the power of the self in the process. | Inner self-discovery. |
| 25. And so it was pretty obvious that people were relying, were (getting) really used to relying, letting their impulses lead them, rather than all this head work up here. It's just, kind of, yeah, yeah, let it happen type of thing. | Discovering the necessity of trusting the inner self. | Inner self-discovery. |
| 26. You have an impulse to do something and you go, we-ell, maybe I shouldn't do that. You go through that thought process. But trusting your impulses and saying, "yeah I'm not stupid, I can find out if I'm right or not" and go with it. I think we're finding out that more often we're right -- like there's a building of confidence that way. | Realizing that the process requires intuitive rather than cognitive choice. | Inner self-discovery. |
| 27. I feel like, that I will probably go more with my impulses. And if I second think them, then I may still go back to them and think "yeah, it's probably a good idea." Creative people have to do that. I think creative people go with impulse all the time. | Realization of necessity of acting on projections of the self. | Inner self-discovery. |
| 28. I don't know what's going to happen when I get back to my job, teaching, how that's going to affect it. It might not be good -- maybe my impulse will be to hit someone! I will probably catch that one! | Apprehension about change within himself as a result of the mask experience. | Anticipated change in world-view. |

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| 29. With the mask and stuff it is always an internal look, internal look even if you're putting on a character, internal look into that character. | The mask facilitates internal look. | Facilitating power of the mask. |
| 30. When you have the mask on and you look at yourself in the mirror and you're putting on the costume and everything, you can see an external thing, but then you have to rethink everything. | Changing the exterior (mask) requires rethinking one's habitual self-projections. | Facilitating power of the mask. |
| 31. Sometimes what our characters do is a little scary, a little weird, or they hate people or the instructor has mentioned, sometimes people come out being murderers and they aren't murderers, it's just their character (that they have put on). Afterwards you think about it. | Connecting with the mystery or uncertainty of applying a mask and with the darker side of the psyche. | Power of the mask to evoke the shadow. |
| 32. When you let the impulses (happen), your impulses of what the mask is, then it starts to move your body. And you're discovering the character through the impulses. | Unconscious impulses are released by the mask. | Facilitating power of the mask. |
| 33. There's the colour of the mask, there's the texture of the mask, the feeling of the eyes and mouth and everything. And responses to that are different. Different masks would involve different impulses. | A mask has its unique visage and responses. Different aspects of mask produce different effects on different people. | Plasticity of the mask. |
| 34. And every character (mask) is so multifaceted that even if somebody were to put on the same mask and it would be a little bit different, maybe their perception of that character that day, they're picking up on a certain feature of that character. | A mask is multifaceted. | Plasticity of the mask. |
| 35. Cause these masks can cry and they can laugh. And when they do that – that's somewhat determined by the impulses – so I imagine it's self directed. | The mask calls forth a variety of affective states from the self. | Plasticity of the mask. |

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|---|---|---|---|
| 36. | I wonder sometimes how much of the mask is us and how much of it is the mask. We made the mask ourselves and we interpret them ourselves. | Confusion about where the mask ends and the self begins. | Self-discovery of the inside/ outside relationship. |
| 37. | How much of this weird mask is us that we don't know about? Maybe we are finding something more about ourselves than we are aware of. | Finding and accepting shadow aspect of the unconscious through the mask. | Power of the mask to evoke the shadow. |
| 38. | The masks really do come to life, they read really well. | The mask lives and we can see it. | Plasticity of the mask. |
| 39. | There's a lot to those characters. I don't think I've seen any character that is shallow, which is good because no human being is shallow. | The mask has depth and complexity. | Facilitating power of the mask. |
| 40. | Most of these characters are abstract humans in a way, they're always referred to as being human when people talk about them afterwards. | Realization of the fusion of mask and human energy. | Plasticity of the mask. |
| 41. | There is an obvious complexity to each one of them, as they're walking around and you're seeing them. | Awareness of the complexity of the masked characters. | Facilitating power of the mask. |

Table 2
Higher order Thematic Description of James' Mask Experience

| Thematic Clusters | Generalized Description |
|---|---|
| Inner self-discovery excerpts from Table 1: 1, 6, 14, 17, 19, 23, 24 25, 26, 27 | Becomes aware that time and intensity are factors in the process of contacting and understanding the self. It involves contacting the intuitive aspects of consciousness as opposed to the cognitive aspect. It is difficult to find language to describe the intuitive, impulses, images, and affective aspects in the unconscious. However inner impulse is indispensable for creativity and must be trusted if the work of increasing self-awareness is to progress. Impulse is that which moves us to action. There are inner promptings which precede movement or action and we can become more conscious of when this occurs. |
| Self-discovery of inside/ outside relationship: 36 | A sense of a blurring of boundaries between mask and non-mask, between mask and self. Also, a sense of uncertainty about whether the power of the experience resides in the mask or in the self. |
| Spirituality: 3, 18 | Mask experience connects with something within that has religious/spiritual connotation of self and world that he associates with a sense of guilt. |
| Anticipated change in world-view: 5, 28 | Realizes that change demands shifts. Adjustments will have to be made. These changes are not easily predictable, but are an unavoidable by-product of growth. |
| Change in world-view: 8, 20, 21, 22 | Sees that the mask allows altered perceptions of self and world. Senses the shift in perception that is developing and realizes that this is creating a new way of seeing the commonplace. A new perception that is intellectually naive, accepting things directly for what they are. |
| Expanded physiognomic awareness: 2, 4, 7 | Aware that the mask heightens physical sensation, and created a focus on the breath that induces a relaxed state that could lead to change (learning). |
| Plasticity of the mask: 9, 11, 12, 13, 33, 34, 35, 38, 40 | Senses a movement of energy up through the body and out through the mask. The mask becomes a focus of the concentration necessary to maintain an altered state. The mask creates a contact where the contrast of being in contact or not being in contact with the unconscious is heightened. There is a sense that the mask has some innate power of it's own to give life to certain responses. The masks (character), are living aspects of the living personality and we can see that life. |

| | |
|---|---|
| Ineffable quality of the mask: 10, 15, 16 | The meaning of mask experience is hard to grasp logically so we turn to metaphor. The experience is so much on an affective personal level that language can not translate the meaning and communicate it to others. |
| Facilitating power of the mask:29, 30, 32, 39, 41 | Awareness that the mask tends to turn the gaze inward toward the self. What are the limits and contents of the personality? Putting on a mask calls one's identity into question. The mask connects us with the depth and complexity of the self because contact is made with other characters or aspects of the psyche and this expands consciousness. |
| Power of the mask to evoke the shadow: 31, 37 | Mask has the ability to put us in contact with the unconscious. When this happens there is sometimes a projection of the darker elements of the psyche, the shadow side of the personality that comes through. He experienced that as weirdness or fearful affect. |

Synthesis of Workshop Experience. James saw that there was a depth and an intensity to the process of looking into the self. Getting in touch with the unconscious called into question the habitual patterns and superficiality of the normal waking state. There was a sense of opening oneself up to something at once foreign and yet familiar (e.g., "Something that hasn't happened to us before in any way that we are conscious of anyway, like a little kid can understand the language before they can speak it."). The mask connected with aspects of the unconscious self and there was a feeling that these entities were generated from some place deep within the psyche. The mask opened a way to that deep inner place where 'impulse' originated (e.g., "a lot of this work I'm finding out has got a lot to do with your impulses, your kind of inner impulses."). For James the mask work was meaningful in terms of how it magnified impulse which for him was the

beginning of action, movement and creativity. Clearly, if what moves us was a subtle impetus deep within the unconscious anything that strengthens or amplifies that impetus became significant. For James there was an important difference between impulse, which had to do with affect and action, and thought which could betray or misconstrue what was needed in a given circumstance. Basically he felt that inner impulse could be trusted but it was hard to tune in to it's subtle promptings. James felt some uncertainty about whether the power of the experience resided in the mask or in the self (e.g., "I wonder sometimes how much of the mask is us and how much of it is the mask. We made the mask ourselves and we interpret them ourselves.").

His awareness of deeper feelings initiated by the mask exercises had a sense of religiousity which came as a bit of a surprise to him. He experienced some anxiety and guilt about focusing so much on his own process. For James this seemed somehow selfish, as if focusing on and learning about oneself could be wrong as some believe. James' Christian heritage may be showing here (A bit of hubris?). There was a sense of breaking through habitual consciousness with the mask thus creating new patterns. A leap of faith seemed to be called for since there was an unpredictableness to the whole enterprise. Who could know how one would end up once the status quo was undone? Unquestionably the mask

experience induced an altered perception that made even familiar things look new and different. There was a sense of seeing things in their essential purity (e.g., "... look at things in a very naive sort of way. To the point of accepting something for what it is as it is.").

Other important changes wrought by the mask were that it allowed new physical sensations, new ways to focus on the breath that encouraged a state of relaxation that was conducive to growth and learning.

James found that the mask acted as a point of focus. He described a sensation of (e.g., "pulling energy up out of the ground through your feet, up through your body, through your breathing, through your mental energy, and then radiating it out of your face, through the mask and the mask kind of melts into your face."). This is an eloquent description of the sense of integration that he experienced in the mask. However, he recognized that as concentration wavers it became difficult not to slip out of the masked state. The masked state seemed to bring conscious and unconscious self together and there was a sense that the mask had an inherent power to trigger this integrative state. There is life in the mask, and we can feel it in ourselves when we are wearing it, and see it in others when they are wearing it (e.g., "cause these masks can cry and they can laugh. and when they do that -- that's somewhat determined by the impulses -- so I imagine it's self directed."). The power seemed to constantly shift from self to mask

and back again. As soon as James considered that the power emanated from the mask he suddenly realized that it must come from the self but he saw that without doubt there was some power in the mask.

James saw that the characters that are projected from the unconscious had an abstractness but displayed human qualities. The mask was an artifact created by human hands. It initiated a fusion of inner power and outer creativity but essentially what emerged was seen by everyone as human.

James struggled with how to communicate the mask experience, that he saw as an essentially affective experience, through cognitive means. He said that because of this difficulty we turn to metaphor and that was as close as we can come to transmitting through language something that was non-rational and non-logical to others (e.g., "... like translating some other language into English, sometimes it doesn't work.").

James became aware that the mask acted as a lens that reflected his perceptions inwardly and outwardly simultaneously (e.g., "When you have the mask on and you look at yourself in the mirror and you're putting on the costume and everything, you can see an external thing, but then you have to rethink everything.").

He perceived the characters that he had experienced during the workshop as complex and not shallow just as no human was shallow. He

realized that the characters were projected from within the self, that is to say they were aspects of the psyche. He realized that sometimes what comes out of the depths of the psyche can feel dark, scary and alien (e.g., "How much of this weird mask is us that we don't know about? Maybe we are finding something more about ourselves than we are aware of.").

This darker aspect is the shadow side of the self and James correctly assumed that the weirdness he saw in the masks/characters is projected from the same source as the more benevolent masks/characters. Although he mentioned the shadow he readily accepted it as an important part of the experience.

Overall Synthesis of James' Mask Experience. James was basically interested in how, what he terms 'inner impulse', was involved in consciousness. He saw an important difference between thought as an initiator of action which he distrusted and impulse from within which he trusted. He seemed to be talking about intuition which is thought with affect as opposed to logical thought sans affect. Which is to say that he was describing essentially a split between logical thought and affect. The mask experience seemed to amplify the split and also indicated a possible way to heal it through contacting the unconscious.

Lisa

Personal Information. Lisa was 30 years old, a teacher, actress and workshop presenter from San Francisco who had done some previous mask work. She had done work with autistic and behaviourally disturbed children in which she used drama, imagery and dreamwork to help them in their attempt to integrate and move toward a fully functioning life. This background aided Lisa in the mask workshop and gave her a special perspective toward understanding the experience.

The excerpts from the three interviews with Lisa are listed in the first column of Table 3. The excerpts appear in the order in which they were given by Lisa in the transcribed interviews. Column two presents the first level of abstracted meaning of the excerpts. The entries in column two are the result of paraphrasing the meaning of the co-researcher reported experiences into psychological language. Column three contains the second level of abstraction, which is the formulation of a theme representing the essence of that particular excerpt or experience. Table 4 presents clusters of the themes listed in the third column of Table 3. The numbers shown under each theme in Table 4 indicate the excerpts taken from Table 3. The table also includes a generalized description of each theme. Following upon, and derived from Tables 3 and 4 is a written synthesis of Lisa's workshop experience.

Table 3
Thematic Abstraction of Lisa's Mask Experience

| Excerpts from Transcribed Interview | Two levels of Abstraction | |
|---|---|---|
| | 1. Paraphrases | 2. Themes |
| 1. Basically, we just got into the inner neutral attitude, I consider it as going into a trance. | Sees the similarity of the neutral attitude and the trance state. | Inner self-discovery. |
| 2. Something very powerful for me is once you have breathed with the mask on and felt it become part of your face, and standing up and then breathing, and as you breathe, then letting your arms raise, and then as you breathe out, letting them lower, and that day I felt as if I was not lifting my own arms, My arms were lifting with another power that I wasn't directing mentally. | Experiencing rather than directing integration of body, breathe and mind. | Expanded physiognomic awareness. |
| 3. For me, part of the mask work is people being aware of themselves on a deep level first, that there's this home place, seeing the neutral mask as the essential self without all the extra stuff, without the personality basically, but it is still your self. And having that as a home base. | Sensing how the neutral attitude connects with an inner home base. | Facilitating power of the mask. |
| 4. When I took the mask off, my physical vision was so clear. There's something about looking out through the mask that's not really focusing on the world. | Perceiving the mask as a means of changing her habitual outward focus. | Facilitating power of the mask. |
| 5. The mask is an amazing tool that makes seeing energy easier for people who don't usually think of themselves as being able to do that. | Recognition that the mask allows an altered perception. | Facilitating power of the mask. |
| 6. I was seeing physical energy very clearly, where it was and wasn't. Also the experience of seeing the neutral mask which is basically expressionless, to see expressions emanate from it when someone was fully present. | Aware of changes reflected in the expression depicted in the mask because of focused consciousness. | Plasticity of the mask. |

| | | |
|---|---|---|
| 7. It's really the deep experience of spirituality. It's a very spiritual thing when you are fully in the neutral mask or when you see it, on another person, when you absorb someone being fully in it. | Recognition of spiritual connotation of the neutral mask. | Spirituality. |
| 8. So when I was in it I was really in it and when I wasn't, the difference was so tangible. I feel in neutral the difference between when I'm not in neutral is very, very big. | Aware of the contrast between the neutral state and her usual mental state. | Inner self-discovery |
| 9. And the amazing thing is, I think that everybody has really had the (neutral) experience in the class. I don't think that anybody has missed it, everyone has had at least some moments. | Recognition of the neutral state in others. | Self-discovery of inside/ outside relationship. |
| 10. It was very satisfying to paper the third mask, because for the first two I was miserable! It was just too hard, I got more and more cranky, it was tedious, and now I'm faster and it's easier and so the process of it was enjoyable, which I think will probably make a difference in the outcome of the mask. | Recognition of how inner states may be projected outward. | Self-discovery of inside/ outside relationship. |
| 11. The process of working with the clay with your eyes closed and finding a feeling in the clay and letting it sort well up inside was amazing, and then to open my eyes and see this incredible face coming through. | Allowing the physical body to mediate between an inner state and an outer substance. | Self-discovery of inside/ outside relationship. |
| 12. I noticed there's a similarity between my three faces (masks) and they're all different, but you can tell they're the same artist. | Identifying the resemblance of the various projections of the self. | Self-discovery of inside/ outside relationship. |
| 13. Sometimes I've thought I'd come to the end of a face in the clay but, it wouldn't feel quite done, so I would work at it more and I would change it a lot and it's amazing to me how there keeps being carried over something from an earlier face. All the way through the work, even when it goes through monumental shifts, there's still residue from the earlier part of it's evolution. | Recognition that projections from the self continue to be recognizable and familiar yet infinitely variable. | Self-discovery of inside/ outside relationship. |

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| 14. My first two masks were really different from each other. One of them is very heavy and dark, the mouth, has a lot of downward energy, and the eyes come up sort of triangularly. | Connecting with the contrasting affect created and projected through her masks. | Self-discovery of inside/ outside relationship. |
| 15. The moments that are really wonderful are when you go from playing something to being something. And there were moments like that in the workshop. | Discovery of the pleasant feeling of being rather than striving. | Inner self-discovery. |
| 16. In my mask the eyes are sort of pointed downward in an interesting way and they're sort of far apart. And it's long so you can't see yourself with the mask, if you look down the chin bumps into your body. So you can't see yourself and so it makes a sort of far-sighted character who doesn't see very well. | Senses that the mask structures perception. | Plasticity of the mask. |
| 17. To me, this is the interesting thing, you know who's running the show? Who is this character? Is this a part of me? Is this somebody that I call in? through the mask? Or is it a part of me that is focused through the mask? | Wondering where the self ends and the mask begins. | Self-discovery of inside/ outside relationship. |
| 18. We're really playing with archetype, you know, I think that there's just sort of particular ways of being, of types of being. And so there is this archetypal being that holds hope and terror at the same time, like my character. and so me as Lisa can act as that, but it's not just mine, so someone else putting on the mask, if they became the mask, would be able to pull that in bring that through. | Recognition that the mask transcends the personal and connects with archetype. | Power of the mask to evoke the shadow. |
| 19. The mask lets you look at something, although it keeps changing. There's a way that it focuses something, to look at it for a longer time. | Is aware that the mask allows for altered perception. | Facilitating power of the mask. |
| 20. These masks are not necessarily people we have been, they are bigger than that. They're these qualities that we've pulled out of the pot in our being. and then it's kind of like a filter for that stuff to come through. | Awareness that the masks represent and evoke archetypes. | Power of the mask to evoke the shadow. |

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| 21. I can definitely see how each of those masks reflects a quality that I have and yet it's not just mine, somebody else can put that mask on and experience becoming that quality. And it would be a little different because they're bringing it through the filter of who they are. | Realization that the qualities reflected in the mask are influenced by individual personality. | Plasticity of the mask. |
| 22. We made these masks that weren't the same gender as us but were aspects of ourselves. We couldn't quite figure out either way - am I male or female? That would affect how we were in the world. | Projections of the self affect our being in the world. | Self-discovery of inside/ outside relationship. |
| 23. Whatever workshop you're doing, if it was structured to give you over and over the possibility of experiencing something, opening yourself to it, and not holding on to it saying "God, this is the most wonderful experience I've ever had, I'm never going to let it go." But to let it go, and the neutral mask was amazing for that, and the character masks also. | Understands that the masks have the capacity to prevent one from becoming fixated at an incomplete level. | Inner self-discovery. |
| 24. Neutral was really defined -- like the impulses, you could feel when you were not letting impulses through because there was nothing there, there was nothing to hide behind even though this mask on your body showed completely. | The neutral mask acts as a mirror for the state of the inner self. | Facilitating power of the mask. |
| 25. There are ways in which all these masks, the clown nosé and the masks that we made, they're like parts of ourselves that are already there. | Recognition that the outer mask is a projection of the self. | Self-discovery of inside/ outside relationship. |
| 26. There's something about doing mask, where you can bring them out individually. We kept being surprised about things that we learned about ourselves. | Realization that self awareness can come out of mask experience. | Inner self-discovery. |
| 27. These emotions, these things that come from within, you say, oh, that's ugly, oh that's scary or oh, that looks like such a victim face. You have to get over it and get out of having a judgment about it. | Awareness of the necessity to accept the shadow side. | Power of the mask to evoke the shadow. |

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| 28. We didn't put on each other's mask. I think it would be a neat experience to wear someone else's mask and see what qualities it brings forth from within you. I think it would bring forth similar qualities from many people even though they'd have something different that's them that comes through that mask. | Senses that a given mask would evoke a given response although affected by individual difference. | Plasticity of the mask. |
| 29. These masks have a tremendous amount of power because of the experience that people bring to it. The mask itself changes as an entity, as a filter. | The power of the mask derives from the psyche which transforms it. | Plasticity of the mask. |
| 30. I guess the mythology of your own mask, that's the thing to bring it back to, what's the face you're wearing? How much of that is frozen? How much are you holding on to that face? And how much does it get to keep changing? | Realization that face is living mask and therefore has the capacity to change. | Change in world-view. |
| 31. When you wear the neutral mask, you look at it, this is an expressionless mask as much as this man can make it that way, but people are feeling things and it's a moving feeling. You see this sad face or this relieved face, these various expressions come through the neutral (mask). And it would change depending on how the person in the mask is connecting through it to the world and to themselves. | The mask projects the inner life of the self, and acts as a lens between inner and outer reality. | Plasticity of the mask. |
| 32. The way people carry their bodies, and this thing we did in the workshop when we would intentionally create a mask with our face by using the muscles to you know lift your checks and lower your jaw at the same time. How do you feel when you do that? | Awareness that changes in body posture or facial expression create changes in affect. | Expanded physiognomic awareness. |

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| 33. There's a certain given structure to the face, but what I'm realizing is how much we create on that. There's the bones and how the muscles are on it. We have control over how the tension is held in the face or not held. There seems to be something essential that is genetic, but how much of that do we assume is given than really is? | Sees that we create and manipulate our facial mask upon a basic genetic given. | Plasticity of the mask. |
| 34. There's the body mask and sometimes the contrast between the face and the body is really incredible when it's not integrated. | Awareness that incongruence between face and body becomes obvious. | Expanded physiognomic awareness. |
| 35. I know that I've gone through changes from being in the workshop. I can feel them but I can't see them yet. I've changed my mask. It made me become aware of how much I've changed my mask. | Senses that personal growth has facilitated transformation of her habitual mask. | Change in world-view. |

Table 4
Higher order Thematic Description of Lisa's Mask Experience

| Thematic Clusters | Generalized Description |
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| 1. Inner self-discovery excerpts from Table 3: 1, 8, 15, 23, 26 | Sees the neutral state as synonymous with a meditative state. She discerned a very tangible difference between neutral and normal waking consciousness. Connects with the necessity to not hold on to the change, but to allow it to keep on changing. She recognizes that the workshop is only a catalyst and that what began there is meant to continue. The goal is to persist until playing at something becomes being something or when learning results in change. Surprised at the things learned about self in the workshop. |
| 2. Self-discovery of inside/outside relationship: 9,10, 11, 12, 13, 14, 17, 22, 25 | She sees that as difficult as altered states can be to achieve, everyone in the group here managed to enter to some extent the neutral state. Also, that what we bring to the process of creating the mask has an important impact on how it evolves. She expresses surprise that working with the clay with eyes closed can generate an incredible face (mask). The idea of working with the eyes closed is to minimize cognitive input to the process and thus ensure that there will be projection from the unconscious self. She recognizes her faces that are fixed in the mask, and recognizes that the projection from the unconscious can vary and evolve, and yet retain something essential and identifiable throughout the process. She begins to wonder what the characters represent for her, who are they? Where do they originate. She wonders if the characters come from within or without yet recognizes the role the mask probably plays as a focus for the projections of the unconscious self. Those projections don't necessarily conform to how we understand gender in a conventional sense, but she recognizes that how we see our own gender has an impact on how we are in the world. |
| 3. Spirituality: 7 | Recognition of spiritual feeling of the neutral state. The mask reduces highly personal expression and substitutes a visage that is very bland of affect. It projects a more objective mood and creates action in the body that is cleaner, more efficient, pared down to essentials. |
| 4. Change in world-view: 30, 35 | The workshop has helped her to shift her perception to a self examination of her habitual life mask (face). She becomes aware that the face, because it is a living mask must continually change, and that one must not hold on to, or impede that evolution. She recognizes that the workshop has wrought changes in her life mask. |

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| 5. Expanded physiognomic awareness: 2, 32, 34 | Senses the power that the mask can project through the body. Also experiences that the facial expression creates or elicits affect, and realizes that when the face and body don't agree it is extremely visible because of the apparent disagreement about what affect to project. |
| 6. Plasticity of the mask: 6, 16, 21, 28, 29, 31, 33 | Perceives movement and expression in the physical mask. Logic and experience says that solid material doesn't flow. The neutral mask has a neutral expression and yet she can see expressions come and go. There is a sense of mystery and power perceived in the mask yet connected with the personal experience and attributes of the wearer. The mask acts as a focus and/or filter for the projections of the unconscious. She sees that what the mask maker builds into the mask has it's long standing effect, resides there and affects to some extent subsequent wearer's experience. Becomes aware of how one builds the living mask of the face by tightening the muscles in a certain way and holding the bones just so. |
| 7. Facilitating power of the mask: 3, 4, 5, 19 24 | Senses that the neutral state is a projection of the psyche somewhat stripped of learned elements, an essential self. A base line that the personality is built upon. She perceives the mask as a tool that helps to focus inward even though one is looking out through the mask. It aids the wearer to see things in a transformed way, an altered perception so that projected unconscious elements are easier to focus on in others as well as in oneself. The unconscious projects constantly; self growth depends on becoming aware of those projections and integrating them into conscious personality. |
| 8. Power of the mask to evoke the shadow: 18, 20, 27 | She realizes that mask contacts archetypes in the collective unconscious including shadow elements and these become embodied in the mask. She senses that one must accept whatever comes through without judgment or comment or risk interfering with the flow. |

Synthesis of Workshop Experience. Lisa connected the neutral state with her past experience of trance states. This gave her a point of reference for when she felt she was in neutral and when she was not. She felt that the neutral mask made the contrast between neutral and normal waking consciousness tangible, very different. This helped her to go from a feeling

of 'playing something' to 'being something' which implies a movement from practice to growth. She realized that letting things flow was important to a continuing growth process and that the mask enhanced that flow.

She recognized that everyone in the class was able to experience the neutral state. She felt surprised in view of the usual difficulty experienced by those attempting to enter a meditative state. As she went through the tedious mask building process she realized that it created certain moods, and she speculated whether that would affect the outcome of her mask. She was struck by the intuitive connection she felt with the clay and was able to open herself to her emotions. She was struck by the difference in the three masks she had fashioned yet saw there was a similarity that said they came from the same psyche. Even where a particular mask went through a lot of change something carried over from earlier phases. It suggested that the projections from the self could evolve endlessly and still be familiar and reflect it's origin.

Lisa began to question who these characters were and where they came from. She wondered if this was possession by entities from outside the self that she had invited in through the mask or was it possession by some inner fragment of personality that was focused through the mask? The mask was seen as the doorway to the experience. Regardless of what was happening she felt that the mask was central. Some of the masks made by

others in the workshop did not have the same gender as their makers. Lisa asked (e.g., "am I male or female?"). It seemed that the mask put everything under a spotlight and nothing escaped notice. Nevertheless, there remained some uncertainty whether all of the masks and characters were like parts of ourselves, projections of the self.

Lisa experienced the neutral mask as spiritual. It had a ghostlike effect when worn by someone else and created a very serene feeling when one was fully in the masked state oneself. Lisa saw that the ultimate mask was one's own face. It could be a metaphor for one's life (e.g., "How much are you holding on to that face? And how much does it get to keep changing?"). The proof of change for Lisa was that she had changed her mask (face) and the workshop had helped that to happen.

Lisa experienced the mask in a very powerful way. As she breathed and felt the mask become part of her face she entered an altered state and experienced her body in a very different way. Body movement in the neutral state emphasized and Lisa became aware that if there was no integration of face and body, incongruence was very obvious. She saw also that how we hold our face calls forth equivalent affect from within the unconscious. Repeatedly the connection of the mind/body is reiterated. The mask mediated between them. Lisa believed that the mask itself became imbued with a power and unique aspect or focus of it's own and will always

influence the wearer in a particular way even though the wearer brings his own uniqueness to the experience. She speculated about what would occur if the mask-makers tried on each other's masks. She saw changes in expressions in the neutral mask. It was constructed out of inert plastic and deliberately has a bland visage yet she detected movement and emotion there. She was clearly looking for communication from the masked person and felt that energy projected through the mask makes it live (e.g., "These various expressions come through the neutral (mask). And it would change depending on how the person in the mask is connecting through it to the world and to themselves.").

Lisa saw that the human face was somewhat determined by heredity. However, we construct, out of living bones, muscle and skin, the mask that we present to the world. She sensed that what mask experience is really about is deepening one's self-awareness. Neutral mask contributed much to that as it created a sense of the self uncluttered by extraneous social convention. This state (neutral) then stands out in one's experience as a kind of baseline, a home base upon which the personality is built. She experienced the mask as a tool for turning the focus inward even though (e.g., "There's something about looking out through the mask that's not really focusing on the world."). Lisa saw the neutral mask for the unique tool that it was for creating altered perception that allowed her to focus in

unaccustomed ways both on outer phenomena and inner sensation. She connected with unconscious aspects of the shadow. She realized that this was also self and must be accepted.

Overall Synthesis of Lisa's Mask Experience. Lisa experienced the mask workshop in a very powerful way and felt changed by it. She imputed a lot of power to the mask itself, almost to the extent of seeing consciousness residing in it. There was definitely character there. It was the manifestation of an aspect of the mask maker's projected unconscious fixed in the mask. Thereafter the mask always had an effect that interacted with any new wearer to project in whatever way that combination created. She was able to translate her learning about mask to her own face, which she saw as a living mask and a metaphor for her life. What one is and lives for becomes etched in the face. She felt that the workshop had enabled her to change her living mask and saw that as proof of change.

Bob

Personal Information. Bob was a single man in his mid -thirties. He had attended university for two years, majoring in psychology. He had also served a four year apprenticeship in carpentry. He was traveling for the summer and had come out from Ontario to attend the workshop. He had no previous mask experience although he had done some acting in high school and university. Bob had no clear ideas about what a clown

workshop might entail.

The excerpts extracted from the transcribed interviews with Bob, and the analysis of each excerpt are presented in Table 5. Table 6 presents a clustering of the first level abstractions from Table 5, representing the same theme, into a generalized description of that particular theme. The numbers shown under each theme in Table 6 indicate the excerpts taken from Table 5. Following upon and derived from Tables 5 and 6, is the paraphrase of Bob's workshop experience.

Table 5
Thematic Abstraction of Bob's Mask Experience

| Excerpts from Transcribed Interview | Two levels of Abstraction | |
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| | 1. Paraphrases | 2. Themes |
| 1. There were times when I was a little bit confused about what my feelings were, whether I was able to put a finger, a definition on my feelings, so that I could translate them into the mask. | Difficulty recognizing individual feelings and expressing emotion through the mask. | Ineffable quality of the mask. |
| 2. I think I allowed my belief system to work through my hands, so that whatever I felt like doing, I allowed that to be O.K. | Gave himself permission to express affect through the physical. | Expanded physiognomic awareness. |
| 3. Something started here on the mask and I just followed it along and did it, no one could say whether it was right or wrong. It was just done. Once I got into the flow of believing it was okay to do whatever wanted to come out. And I just did it and it was O.K. | Became aware that his inner connecting with outer process could be safe. | Self-discovery of inside/ outside relationship. |

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| 4. | There's a (personal) vibration or a frequency, a rhythm in how we do those (workshop) activities. | Aware of distinction between self and others revealed by individual rhythms and patterns. | Expanded physiognomic awareness. |
| 5. | Once a certain amount of time has gone by they (mask exercises) will establish a more intimate relationship with my work, with my mask. Time as well made me more familiar with my neutral. | Recognition of the importance of time as a factor in the process. | Anticipated change in world-view. |
| 6. | I was comfortable with it (neutral). I had in mind that in my real normal life, every day when I'm out doing my own thing, I just kind of wander around in neutral. I don't really have very many attachments for future or worries about the past too much. I do things as I encounter them or as things encounter me. | Relating the neutral mask state to naturally occurring states encountered in everyday life. | Inner self-discovery. |
| 7. | I thought it (neutral mask) would be a snap for me because, (I thought) this is a breeze, I'm like this most of the time! I'm not. I really waste of lot of time. I'm not very efficient with my move ments. I'm not a zen master. I do things inefficiently, and it was pointed out in neutral ... through the neutral mask. | Discovery of the complexity of the experience in spite of the seeming simplicity of the neutral mask. | Inner self-discovery. |
| 8. | Neutral mask experience or the workshop exercises, are very helpful in terms of self simplification, self efficiency. | Mask experience is useful for achieving desired inner qualities. | Inner self-discovery. |
| 9. | The concept of neutral is very new to me so I don't even have a vocabulary to talk about it. | Realization of the lack of words for connecting with mask experience. | Ineffable quality of the mask. |
| 10. | I'm really curious where neutral goes, I'm curious about that. It's an interesting meditation in neutral - it's a mind set. It's something that you talk yourself into and you have to focus on very specific things and apply them to your actions - which when we are in real life, we tend not to do. | Awareness of the similarity of the neutral state and the meditative state, which requires actions not normally accessed. | Self-discovery of inside/ outside relationship. |

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| 11. | I feel that some of us waste an awful lot of time! Myself included! There's so much to do in such a short amount of time. Neutral might be a guide some how. | Senses that neutral mask experience might give direction to one's inner process. | Inner self-discovery. |
| 12. | I think this goes beyond being a clown course. I think it starts to be a mysticism course too somehow. There's a lot of other things going on here, mysticism, metaphysics, and belief system and imagery and vision stuff. | Recognition of religious/ spiritual connotations of workshop experience. | Spirituality. |
| 13. | I'm not sure whether I took the clown workshop to learn how to be a clown - maybe I took it for some other reason that I'm not aware of yet. | Awareness of involvement of the unconscious in everyday decisions. | Inner self-discovery. |
| 14. | The mask that I made today was very much like giving birth. When I had my eyes closed and I was forming the mask for the first time, it was like a pregnancy. This thing, this form, was taking shape because of the energy that I was putting into it with my hands, and I couldn't see it. It was synonymous with the enery of an embryo in a belly, forming. | Realizing that the creative process involves connecting physical action and the unconscious. | Expanded physiognomic awareness. |
| 15. | I had no idea what my hands were doing, my eyes were shut, and it was astounding to me that somehow it was translated from my mind to that piece of clay. | Wonders at the expression of affect or state of mind through physical action. | Self-discovery of inside/ outside relationship. |
| 16. | It's just an affirmation of the attitude that it's O.K. to be a clown - that it's O.K. to be what you really feel like inside, and when that true sense comes out - that essence of inside comes out, then you can be a clown and all of these things are exercises to bring out the essence of you. | Recognition that the unconscious can be trusted. | Inner self-discovery. |
| 17. | When you put the mask on and you're asked to believe in the essence of yourself, automatically without the . mask. The mask being a helper or a crutch or a set of instructions. | Becoming aware of how the mask affirms the self and with practice the mask becomes unnecessary to that process. | Facilitating power of the mask. |

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| 18. | It's (mask) something that holds you by the hand in a way, holds your spiritual hand or your inner hand and says yes its O.K. to trust in yourself, its O.K. to believe in yourself, even more than you might already-there might be something deeper - and its O.K. to do that -- and behind the mask you can do that and it'll be O.K. | The mask allows risk taking, and provides a safe way to reveal the unconscious. | Facilitating power of the mask. |
| 19. | The mask is a metaphor. It's the statement of the mask that says it's okay to be yourself. The exercise of putting the mask on, feeling it and having it become one with your face, is to become comfortable with the fact that the mask is not there. When you can believe that the mask is not there, whether its on your face or not it doesn't matter, you can still be the essence of yourself. And then you're a clown. | Through mask experience one learns to express inner states without the mask. | Facilitating power of the mask. |
| 20. | I think deep down inside we all know what it is that we're here for, what it is we're being instructed in. The instructor's to present it to us in a conscious vocabulary and bring it to the surface and help us to use it, utilize it. That's why I'm here, she has the experience and the vocabulary to help me understand better the things that I need to know in order to understand my essence better. | Connecting the aims of the workshop with his goal for personal understanding. | Inner self-discovery. |
| 21. | It seems to be (a useful tool) right now. It might get to the point where I'll say, "No I don't want to wear the mask anymore, I don't need it." I mean you don't look at your gear shift every time you need to shift. The gear shift pattern printed on the gear shift knob is a mask. It's something that you can use if you need it, to learn where the gears are or where your inner self is. But when you don't need the mask anymore, when you don't need the gear shift pattern anymore, you don't look at it, you don't use it. | Realization that the mask is a means to an end. | Anticipated change in world-view. |

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| 22. The process (workshop) tends to be pretty exhausting and sort of emotional, and I noticed people get to know each other pretty quickly. It breaks down the normal barriers. | Awareness that the mask process operates at an intense emotional level and facilitates supportive ways of interacting. | Inner self-discovery. |
| 23. I feel really excited and enthusiastic (about the workshop) and feel that I've got some very interesting things to explore in the next little while. | Experiencing eagerness with the potential yet to come. | Anticipated change in world-view. |
| 24. I want to play around with this other character that I've just met, this clown guy (within). Find out what he's into, and what he's not into – just basically exploring all of his attitudes, like human attitudes that this guy represents, this clown. | Discovery of another self within which invites exploration. | Inner self-discovery. |
| 25. I had a great time yesterday on the mall (as a clown). That was wonderful! I was really pleased to know that something that I did caused people to smile and feel. pleasure and joy. That made me feel really comfortable to know that I have a way of doing that. | Senses that the workshop process has created change. | Change of world-view. |
| 26. If somebody is very comfortable with themselves emotionally, know who they are, and have a sense of self assurance then they can present themselves more honestly. So to be an effective clown one would want to be in touch with themselves because if not it would be hard to project honesty outwards. | Emotional honesty comes out of self knowledge and is fostered by the clown process. | Inner self-discovery. |
| 27. The workshop provided practice and experience, and allowed me to feel comfortable not being the self that I know (allowing me to be) something other than who I consider myself to be. (Someone other than your accustomed, habitual self), but still being me. | Realization that the mask workshop facilitated an inner search and integration of self. | Inner self-discovery. |

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| 28. I put myself into the role of another being, still allowing myself to penetrate, kind of a marriage, a confluence of two beings. It gave me experience in working within that concept, within that framework. So that when I put on this mask, these clothes, this costume, and I still have more or less my same face, I can feel comfortable being in another identity. | Senses the development of a level of comfort with the ability to project the self through more than one identity. | Self-discovery of inside/ outside relationship. |
| 29. It's really important to understand how to maintain a consistent identity so that you're not continuously switching back and forth, so that you can have continuity with your group of people that you're in front of. | Awareness of difficulty of maintaining consistency of identity while in the mask. | Self-discovery of inside/ outside relationship. |
| 30. The first thing that comes to my mind is not just experience in being somebody you're not, but somebody who is another part of you -- the mask. | Becoming aware of multiple identity within the self through the mask. | Inner self-discovery. |
| 31. When I put this mask on, this is a fun mask. I can be a whole different person, and when the nose goes on, when it's punctuated by the nose, blam! you're in it. And that's that. | Realization of the transforming ability of the mask. | Plasticity of the mask. |
| 32. Because of the mask work you've had experience (you don't have to search for it), understanding who that other person is, what it feels like to be behind another identity that you've created, that's still your own identity. | Understanding that the mask workshop has provided experience which leads to self-knowledge. | Inner self-discovery. |
| 33. When I'm in my mask, my clown, what my clown is doing are things I would want to do myself, if I had a reason to do it. | Realization that the clown and the self are one. | Inner self-discovery. |
| 34. I really feel a sense of tapping into something inside me, that comes out through the mask. It's a release it's an approval, it's an "okay, Bob, now that you have your mask on you can be who you really, really are". You can really show yourself. | Realization that the mask encourages the unconscious to emerge. | Facilitating power of the mask. |

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| 35. The mask is a catalyst for allowing the real me that all the social society stuff denies access to, all of my limits, my cultural limits. I'm doing a lot of experimenting here with people, and testing limits. | Understanding the mask tends to release the unconscious. | Facilitating power of the mask. |
| 36. Well, I have a little bit better idea why I took the course. I'm still finding out. That's what's so exciting about it. It's still part of the exploration. I think I'll know better in a year why I took the course. I had a wonderful time within myself, and my own learning experience, processes. So I'm looking forward to seeing what else comes out of it. | Anticipates the continued effects of the workshop learning and expresses excitement and pleasure with the experience. | Anticipated change in world-view. |

Table 6
Higher order Thematic Description of Bob's Mask Experience

| Thematic Clusters | Generalized Description |
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| 1. Inner self-discovery excerpts from Table 5: 6, 7, 8, 11, 13, 16, 20, 22, 24, 26, 27, 30, 32, 33 | Becomes aware of the similarity of the neutral state with some naturally occurring states. However, sees that the neutral mask also creates a heightened sense of when body movements are not focused, not efficient. Basically, he sees that the mask experience turns awareness inward to the contents and processes of the unconscious, which serves to enhance self understanding and fosters integration of the personality. |
| 2. Self-discovery of inside/outside relationship:3, 10, 15, 28, 30 | Becomes aware that inner intent interacts with matter in the physical universe and transforms the self in countless ways.This constantly occurring process is safe and with continued practice becomes more and more comfortable. |
| 3. Spirituality: 12 | Connecting with the inner self. Contacts feelings associated with belief and the metaphysical, or how one creates meaning and "imagery and vision stuff" or how one "sees" reality. Seeing and making meaning are fundamental to being-in-the-world and having a sense of the spiritual. |
| 4. Anticipated change in world-view: 5, 21, 23, 36 | Looks forward to higher levels of integration as a result of the mask experience. Also, aware that the mask is a tool or guide and only facilitates the connection to the unconscious and at some point can be discarded or transcended. The process has been started for him and he anticipates continued growth from the personal work that the workshop initiated. |
| 5. Change in world-view: 25 | Finds pleasure in connecting with a basic change in himself resulting from the workshop experience. The workshop has created a new way for him to interact with people and creates joy and happiness for them through his new found clown persona. |
| 6. Expanded physiognomic awareness: 2,4,14 | Senses the connection between the unconscious mind and the physical body. He sees that affect and imagination coupled with physical action are required for creativity. |
| 7. Plasticity of the mask: 31 | Senses the ability of the mask to transform experience. Realizes that something resides within the mask that calls forth a particular kind of response. |
| 8. Ineffable quality of the mask: 1, 9 | Recognizes that the mask has effects on his experience that are hard to understand and even harder to discuss. The mask has it's own effects and he needs a framework for defining what we experience in the mask. |

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| 9. Facilitating power of the mask: 17, 18, 19, 34, 35 | Understands that the mask creates a new context that allows risk taking and safety in contacting the unconscious. The mask can at anytime simply be removed. The power of the mask facilitates the release of unconscious material and with experience this may be achieveable without the aid of the physical mask. |

Synthesis of Workshop Experience. Bob began early in the workshop experience to identify instances that seemed to connect with earlier experience in other contexts (e.g., "I had in mind that in my real normal life, everyday when I'm out doing my own thing, I just kind of wander around in neutral."). This enabled him to normalize the experience and bring it somewhat closer to what felt familiar and so perhaps made it easier to relate to.

However, he also began to realize early that while there was some similarity to natural states the neutral state was unparalleled for pointing out when the body does not move as cleanly and efficiently and as simply as it really could. In the neutral state there was an altered perception which allowed one to experience bodily movement with a sense of clarity not easily attainable in any other way.

Bob wondered about his motivation for taking the workshop and thought that there might be a reason that he was just not yet aware of. It was as if he was looking for a clue to his motivation from the workshop experience itself, or perhaps from his unconscious (e.g., "... deep down inside we all know what we're here for.").

Bob recognized that the work operated at a deep emotional level. People tended to let go of conventional barriers. They allowed the social mask to slip a bit in the context of the workshop and of course that was precisely the point. If one is to discover deeper levels of the self it becomes necessary to loosen one's grip on the habitual mask so that other identities (masks) can be experienced. As Bob began to contact his clown he became intrigued with (e.g., "... just basically exploring all of his (the clown's) attitudes."). The workshop experience allowed Bob to try on other selves and allowed him to be someone he was not (e.g., "... but still being me."). As he explored the clown self he discovered that in order to be an honest clown it was necessary to develop deeper knowledge of self so that one could project emotional honesty. There was a sense that the clown fostered the process of emotional honesty and self-knowledge.

Contact with the unconscious emphasized the contrast between the inner world and the outer environment. The action of the physical body mediated between the inner and outer and created changes in mind set and perception. Perhaps an important effect of mask experience was flexibility of identity, an ability to be what one needed to be.

Clearly the mask acted as a catalyst to help connect with the inner self in ways not ordinarily possible. The mask was some other identity and yet was the self that is familiar. This suggested that the mask process

broadened self concept to include other ways of being who one was.

As Bob increasingly connected with his inner life he began to identify feelings and attitudes which seemed to go further than merely a clown course (e.g., "I think this goes beyond being a clown course. There's a lot of other things going on here, mysticism, metaphysics, and belief system, and imagery and vision stuff."). He saw that the workshop process connects with the psyche and affected him at a fundamental level.

Bob began to realize that the mask work was only the beginning of the process of learning and personal growth and that it would go on and on through time. However, he felt that the mask was only a vehicle to get him from where he was to where he wanted to be. At some point it could be discarded and he would be capable of experiencing the inner self without the help of an artifact.

He experienced a sense of elation that he had already begun to relate to people in new ways though the clown (e.g., "I was really pleased to know that something that I did caused people to smile and feel pleasure and joy. That was wonderful!"). Even the realization that he possessed this power was the first step in the direction of truly having it. It was a heady feeling indeed to discovery it so close at hand, within oneself.

It became apparent to Bob that being physically involved meant being mentally involved. There was no merely physical act which did not involve

all that one was (e.g., "I think I allowed my belief system to work through my hands."). He described the mask-building process metaphorically as a process of giving birth. He was forming the mask with his hands with his eyes closed. So he was creating something, giving it life, knowing the process was happening, but not able to "visualize" it as it progressed to completion. The process elicited a sense of profound significance for him (e.g., "It was synonymous with the energy of an embryo in a belly forming.").

Bob also saw that something unique was contributed to the transforming process by the mask itself. Something resided within the mask that called forth a particular kind of response. However, he had difficulty coming up with a vocabulary, a cognitive way to describe how the mask does what it does. There could be no doubt however that the mask empowered us in some way in our search for self-understanding. It helped to create a new context that allowed risk taking and a sense of safety in contacting the unconscious. Bob described the mask as a helper, a crutch, or a set of instructions. He said that the mask held your hand in a way and encouraged you to trust yourself. He experienced the mask as a release, an approval, as permission to be who he was (e.g., "I feel a sense of tapping into something inside me that comes out through the mask."). Furthermore, he said the mask was a catalyst for the real 'me' to come out.

Overall Synthesis of Bob's Mask Experience. For Bob the experience triggered a great deal of self-discovery of inner psyche processes. He became more aware of how contact with the unconscious enhanced self-understanding and developed other aspects of the personality.

He also anticipated an ongoing change or growth process that had it's origin in the mask experience. And finally realized the power of the mask had no small part to play in the experience even though he could not clearly describe cognitively what that power was about. Perhaps the most important understanding for Bob in the exploration of his clown was the realization that the clown and the self were one and the same. They had the same source in the unconscious.

Jane

Personal Information. Jane was a 32 year old mature student in the third year of her studies in education at university. She had been involved in self growth groups and workshops and was familiar with their possibilities. Jane's involvement in the clown workshop was a continuation of her deliberate quest for self-knowledge. She had no actual mask experience but had done role-playing in many different settings in the past. She had hopes that the learning she would get from the mask workshop would help later on when she began teaching.

The excerpts from the three interviews with Jane are listed in the first

column of Table 7. The excerpts appear in the order in which they were given by Jane in the transcribed interviews. Column two presents the first level of abstract meaning of the excerpts. The entries in column two are the result of paraphrasing the meaning of the co-researchers reported experiences into psychological language. Column three contains the second level of abstraction, which is the formulation of a theme representing the essence of that particular excerpt or experience. Table 8 presents clusters of the themes listed in the third column of Table 7. The numbers shown under each theme in Table 8 indicates the excerpts taken from Table 7. Following upon and derived from Tables 7 and 8 is a written synthesis of Jane's workshop experience.

Table 7
Thematic Abstraction of Jane's Mask Experience

| Excerpts From Transcribed Interview | Two levels of Abstraction | |
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| | 1. Paraphrases | 2. Themes |
| 1. The first thing (about the workshop) is the intensity, I found that there was a lot more going inner and finding the inner self type of material, and I was really pleased about that because that's sort of where I'm at in my life right now. | Recognition of necessity of inner focus and potential intensity in the workshop process. | Inner self-discovery. |

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| 2. | I think all the things that have to do with clarifying where choice comes from, where the impetus to act comes from, sort of a sense of free will and all that type of thing in something that I've been working on a lot. That's a lot of what the exercises have been like. At what point do you make a decision to do something and then being clear and definite about that. | Becoming aware of the source of choice and action within the self. | Inner self-discovery. |
| 3. | I think putting the neutral mask on has helped focus that experience for me. It's something I try to be aware of all the time, the act of putting the mask on centering, and then doing something from that, seems to hold a sense of focus for me. | Awareness of how the mask tends to focus consciousness. | Facilitating power of the mask. |
| 4. | I think the mask gives a tangible point of focus it somehow is me and yet it assists by being external to me. | Recognizes the consciousness focusing abilities of the external artifact. | Facilitating power of the mask. |
| 5. | The mask is a tangible thing I put on and say "okay, now is the time it's going to happen." Then a script is given a basic outline, and then the choices come within that. In some ways it's easier because it helps the focus, but I'm frustrated because when is it me and when is it the neutral (mask) and at what point do they differ? | Anticipates meaningful experience in neutral and confusion about the boundaries of the self. | Ineffable quality of the mask. |
| 6. | The making the mask today has been exciting. As soon as we were able to start the clay, I felt like "Wow, I wonder what I'm going to find out here!" | Anticipates new personal learnings. | Inner self-discovery. |
| 7. | I've done some stuff which is projection of self type of work in art or drama or music or movement, and the mask has a bit more of a quality of the weird, of the bizarre, of the possible fear, or distorted. | Realization of the power of the mask to contact the shadow elements of the self. | Power of the mask to evoke the shadow. |

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| 8. | It's almost as if the mask is going to start dictating to me. Basically I really trust what's inside of me, whatever's there is fine, but somehow I almost feel as if the mask is going to create something different. It's as if the mask has got more power than I do, as if the figure in the mask is going to create itself and not me create the mask. | Apprehension of possibility of being overwhelmed by the shadow. | Power of the mask to evoke the shadow. |
| 9. | The mask has some ethereal magical power in some ways, yet there it is - a blob of clay and I'm making it. There must be some quite irrational illogical connection that I'm making there, but that seems to be somehow a bit more of a fear of the mask. | Realization that the mask's magic is irrational or affective and emanates from the self. | Ineffable quality of the mask. |
| 10. | I looked around the room and I saw everybody else's (mask) looking weird, and distorted, and really hideous. Is that what masks have to be. | Realization that the shadow is projected through the mask. | Power of the mask to evoke the shadow. |
| 11. | It (watching other's in mask) was excellent. I knew exactly when someone was being believable and when they weren't. It was really clear as to whether the energy was there. I feel like this workshop is a workshop in psychic energy almost, because it's so powerful about knowing where your energy is. | Recognition of the presence of focused consciousness as an important goal of the workshop. | Plasticity of the mask. |
| 12. | Maybe because my normal life is focused so much on a person's face and a person's face is so trained to to put out to the world what we think it should put out, and so visually we make connections, we just sometimes don't pick up on what's happening with the rest of the body. | Acknowledges that social convention concentrates on facial expression in preference to body language. | Expanded physiognomic awareness. |

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| 13. | When the neutral mask is on, it takes out all those (facial) cues and yet you still are hunting for cues, still trying to find out what's going on with the person, so you pick it up at a much deeper level. So I think your intuitive psychic awareness of what's going on starts to immediately be much more fine tuned. | Awareness that as mask conceals the observer is is forced to rely on deeper perceptions. | Expanded physiognomic awareness. |
| 14. | I think so much of the stuff we put in our face is socially learned. It may not be totally honest, not as pure, and when you block all that out then we have to look deeper, for what's going on. I think a lot of extraneous cues have been removed so you just start listening more deeply. It's as if after someones been shouting at you and then someone starts whispering you really start to hear it. It's at a more subtle level and you start to fine tune a lot more. | Sees that what is portrayed by the face is not as basic as the body and this is revealed by the mask which makes possible more subtle perceptions. | Expanded physiognomic awareness. |
| 15. | It bothers me that I need someone externally to guide me, it's as if I don't trust that I have my own understanding of what my extremes are. I guess that's why I'm in this workshop! | Concern that she needs someone else to help her find her own boundaries. | Inner self-discovery. |
| 16. | I think especially when I was working on mask number four that I was just sitting there and my hands were moving, it was as if something else had taken over. I really felt powerful then. I really did not feel like I was moving my hands. The clay and my hands had a life of their own. | Senses the relationship of the unconscious intent manifested in the external. | Self-discovery of inside/ outside relationship. |
| 17. | I found that putting the mask on (that I had made) really released a lot of energy from me and I really got into the character a lot. | Senses that the process of creating the mask and then wearing it allows easier integration with the character. | Facilitating power of the mask. |
| 18. | (When I wore the mask) I felt as if I were doing a character but somehow it was still me in the character, I didn't really lose myself as much as I would have liked. | Awareness that the mask doesn't submerge the self as much as reveal it. | Inner self-discovery. |

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| 19. | My masks are hanging on the wall in there with all the other masks and I certainly recognize them, that I made them, I know the colour and the form. I don't really have a sense that somehow they're an entity of me. Yet I've gone through an awful lot with them. I've made them, and painted them, and worn them, and put clothing on them, but I don't feel as personally connected with them as I had thought. | Recognition that only some part of one's self is projected in the mask. | Self-discovery of inside/ outside relationship. |
| 20. | I haven't spent a lot of time trying to analyze myself. Like, "this must be my subconscious coming through." And trying to label it and identify it - I've just said "well, whatever it is, it's there and it's done and it's coming out and I'll act it." | Accepting and acting on projections from the self without questioning. | Self-discovery of inside/ outside relationship. |
| 21. | Certainly there's contrast between the neutral mask and the character mask. It's like night and day, the character mask can just be as extreme and flamboyant or put everything put out, out. And the neutral can make its statement very, very simply without all that stuff. | Realization of the contrast between neutral and character mask. | Plasticity of the mask. |
| 22. | Right now, I'm sort of feeling incomplete, I could work on more mask and getting more in touch. This is a really great way for me to let things out. I've found it an incredible way of getting at personal pattern. | Aware of the value of what she has learned in the workshop and realization of the potential to go further. | Inner self-discovery. |
| 23. | We're getting in touch (with the inner self) and we don't even know it. We don't know we're a clown, we don't even know what a clown is. A clown has a sense of the fun, the mystery and all that. and because of that it's like letting go and just wandering in and physically experiencing over and over again aspects of ourselves and having a chance to play them out and play them in different ways. | Discovering the clown in just the beginning of liberating other aspects of the self. | Inner self-discovery . |

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| 24. | Somehow the goal is to let the mystery character come out instead of getting to know ourselves better. To discover what's there, or let whatever is there emerge. | Willingness to accept whatever emerges from the experience rather than holding preconceived notions of what should happen. | Inner self-discovery. |
| 25. | I'm in awe at the depth to which the workshop has taken us. I've always thought of clowns in the stereotypical way as being a person that makes a fool of themselves so that you get entertained. And now I have a sense of the clown being connected to the heart and the essence of the heart. | Understanding more profoundly the significance of the clown as a symbol of love. | Change in world-view. |
| 26. | I'm amazed at how the workshop could take twelve people and move them through a process in which each one of them found (their heart) out in a different way. | Surprised at the ability of the process to meet the varied needs of a group of people. | Facilitating power of the mask. |
| 27. | I think personally I was struggling a lot in my own life as Janet, with my identity, and sort of who I am and how I put that out in the world. I found the last two or three days of the workshop really exhausting because I was coming near the end and hadn't found my clown yet. | Realization of the enormous difficulty in the attempt to change established personal patterns. | Inner self-discovery. |
| 28. | I'm told that my clown is strongly there and it shows up, but I guess I'm looking for a grasp of it, something specific, instead of just trusting that by being honest I'm in that clown. It's not as specific or concrete as I thought. | Expressing feeling of insecurity about whether the clown has in fact emerged. | Inner self-discovery . |
| 29. | I try to control it (the clown) and figure it out ahead of time. It's like trying to find out who I am before I've experienced it somehow. | Trying to anticipate experience of the self before it happens. | Inner self-discovery. |
| 30. | It's such a rich, beautiful gift to share the essence of what is happening in your heart. I hope that I own that place more and more in myself and therefore help other people find it. | Realization that she has connection with her emotional centre and a desire to take that further and to assist others in the same process. | Inner self-discovery. |

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| 31. | I did not want to go out there because the situation would be kind of cutesy and a con and something that wasn't totally who I was. I didn't want to put on a role of who I thought a clown would be and become a cliché and stuff. That is definitely not the kind of clown I want to be. | Awareness of personal values elicited by the workshop experience. | Inner self-discovery. |
| 32. | In the workshop there's a sense of just knowing that we could be honest and we would be seen, we'd not be judged. I think a lot of sense of trusting that openness, that was where openness could come. It wasn't going to be forced on us, it was going to be recognized when it came out. | Perception that honesty, trust and openness are the foundation upon which personal growth experience depends. | Inner self-discovery. |
| 33. | And then, moving into what's referred to as being the other, of having the other process come out of us and that other process come out of the clay, having the other process come out of the painting. And feeling that other being, that other energy growing up through us so that's what we were working on. | Understanding that the unconscious is the basis of personal growth. | Inner self-discovery. |
| 34. | I think the neutral mask is an amazing point to get the sense of purity, and clarity, to be able to have that, and then to be able to add all the character stuff (mask) to it, and then put those two together to make the clown. | Seeing how combining two contrasting aspects of the psyche can produce a third aspect, the clown. | Facilitating power of the mask. |
| 35. | It's just magical! Yeah, a lot of magic a lot of stuff that's sort of knowable but not knowable. What happens when the mask goes on? What happens with energy? What happens when the neutral mask goes on? What happens when the character mask goes on? | Questioning the process created by the mask. Wondering at the sense of magic that seems to result. | Ineffable quality of the mask. |
| 36. | Freeing what's inside of us to let it start being outward a lot more. I have a lot of stuff that goes on inside and I sometimes forget about putting it out. | Sensing the possibility of the mask causing a freeing up or a freer flow of consciousness. | Inner self-discovery. |

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| 37. | I think all these things have had an effect getting me to where I am. Having clothing having all the outfits to try on, having all the sense of being able to experiment, the variety, making a choice, always making a choice, who am I? How do I want to show myself? Who is this clown? How does it want to show itself? | Awareness of the diversity and possibilities of the self and the necessity of choice. | Inner self-discovery. |
| 38. | I went through every extreme with my clown. I went from flamboyant, wearing black satin pants and top hat and pink satin shirt, to one day being wound up in a dark coloured blanket. But that is wonderful for me. I'd never experienced outwardly my various personalities and the various extremes in me. Not often we get a chance to do it. | Awareness of the extremes and variation of the aspects of the self revealed to her by the mask experience. | Inner self-discovery. |
| 39. | I feel really relieved that parts of me have been in there all of the time have finally had the chance to show themselves. I feel expanded a lot richer and a lot more alive because of that. | Experience of vitality and richness through integration of aspects of the self. A sense of release and expression of previously blocked elements. | Inner self-discovery |
| 40. | Even the term editor which is different from the usual terms of judgemental self or left brain or whatever different terms we use to term that part which wants to control. Just having the sense of there being an editor has been helpful, knowing when my editor is speaking and when the clown is there. | Enhanced awareness of different aspects of the self. | Inner self-discovery. |
| 41. | I've been so exhausted that all I could do was keep going and that's been good for me these weeks to reach my limit that way. There's been so much stimulation, and a lot of patterns that tend to become controlling, have just had to shift. | Becoming aware of the relationship of levels of energy, stimulation and cognitive control on established habits and patterns. | Expanded physiognomic awareness. |

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| 42. | I'm hoping I have this thing, I want to hold on to it in some way. I've gone through profound experiences in intensive workshops before. Then after you go away you can't remember what it was all about. I think in this situation I have got a tool because I have got a clown, I'm still working on having a clown. | Expresses hope that acquisition of the clown will alleviate apprehension about wether the experience will create lasting change. | Anticipated change in world-view. |
| 43. | I think I've got an identity more. And then, I've had other things that have come inside in terms of personal growth things, and gives me something that is outward more and that's the role in terms of connecting with other people. So that's different. | Aware of how the emergence of the clown has integrated the aspects of the self and creates a new way to connect with others. | Change in world-view . |
| 44. | It's broadened who I am, but outside of my normal boundaries of myself. It's broadened it into expression outside. I know I must find a way of getting creativity and feelings out into the world and connecting instead of just going around and around inside. I see the clown as that wonderful vehicle that takes who I am and gives it all the permission and the support to be clear and direct and spontaneous and fully a goof off, a flamboyant or all those things. | Perceives the clown as the liberator and integrater of her personality and the source of a better connection with the world. | Change in world-view. |

Table 8
Higher order Thematic Description of Jane's Mask Experience

| Thematic Clusters | Generalized Description |
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| 1. Inner self-discovery excerpts from Table 7: 1, 2, 6, 15, 18, 23, 24, 27, 28, 29, 30, 31, 32, 33, 36, 37, 38, 39, 40 | Sees that the workshop offered trust, support and honesty, and aims at self knowledge. She recognizes that the mask work turned her awareness inward where she could focus on identity and freeing previously repressed material. Contacting contrasting aspects of the self creates a sense of excitement and anticipation at the possibilities. Realizes that the characterizations are aspects of herself and that she should have no preconceptions about what should happen. She wants emotional honesty to develop out of the work. She sees that the clown aspect in only one of many and that it is a privilege to have this experience. |
| 2. Self-discovery of inside/ outside relationship: 16, 19, 20 | Connects with the feeling that she is engaged in a powerful process. Senses an impersonal involvement, yet feels a familiarity with and a sense of having invested much of herself in the masks she has made. Begins to be aware and accepting of projections from the self. |
| 3. Anticipated change in world-view: 42 | Realizes the fragility of the change process. Sees that patterns are difficult to change, but feels that the acquisition of the clown is the beginning of a new pattern that will keep the change process going. |
| 4. Change in world-view: 22, 25, 43, 44 | Becomes aware of how the emergence of the clown in her life leads in the direction of change that is right for her. Sees the clown as coming from a deep place within the psyche and being connected to the heart (affect). Also, achieving the clown connects her to other people and has awakened her creativity. |
| 5. Expanded physio-gnomic awareness: 12, 13, 14, 41 | Realizes the extent to which the face is trained to reflect convention and how we are trained as well to focus our awareness on the face to the exclusion of the body. Sees that the neutral mask covers the face and forces us to search elsewhere for cues. The intensity of the workshop has caused a loosening of habitual defenses. |
| 6. Plasticity of the mask: 11, 21 | Sees that the workshop connects with deep processes within the self and that the mask work transforms consciousness in various ways. |
| 7. Ineffable quality of the mask: 5, 9, 35 | The mask experience creates a state of confusion about how to find the boundaries of the self and this connects with a sense of awe and magic. How can an inanimate object that we create induce such changes? |

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| 8. Facilitating power of the mask: 3, 4, 17, 26, 34 | Aware of the focusing abilities of the mask. Wonders that the workshop can be so versatile as to meet everyones need. Sees that the mask workshop has succeeded in bringing disparate elements together to form the clown. |
| 9. Power of the mask to evoke the shadow: 7, 8, 10 | Perceives the projections of shadow material from the self. Wonders if the mask has it's own power and can create something not in her control. |

Synthesis of mask experience. Jane saw that the workshop was based on trust and risk-taking. She recognized that she needed the emotional support the workshop offered to do her personal growth work. She realized that the workshop was really about contacting the inner self and identifying the origin of choice and from which the impetus to act comes from. She expressed a sense of personal struggle with identity issues and saw that the workshop could help her to be more open in some ways that she needed (e.g., "... a lot more going inner and finding the inner self type of material, and I was really pleased about that because that's sort of where I'm at right now."). Her goal of achieving the clown seemed to be eluding her. It was a goal of the workshop to bring the clown out of the self, achieving some integration of aspects of the self. She encountered the necessity to make choices in the process of growth. She wanted to attain more emotional honesty and hoped that the workshop experience could help her to discover what was actually there within the self and not to hold predetermined ideas about what she would find (e.g., "The goal is to let the

mystery character come out instead of getting to know our selves better. To discover what's there, or let whatever is there emerge.").

She entered an altered state while working in the clay, creating a mask and experienced the power of her own creative energy (e.g., "It was as if something else had taken over. I really felt powerful then. I really did not feel like I was moving my hands. The clay and my hands had a life of their own."). Jane realized that although she had invested a great deal of energy in the workshop experience, the masks that she had built, though familiar, seemed somehow impersonal. She connected with and accepted inner aspects of herself through the workshop experience and felt that since she created the clown she now had a tool for owning and continuing the change process. She connected with how the clown aspect of the psyche enabled and encouraged a clearer focus on her personality patterns and could support and deepen her sense of identity. She also saw that the clown opened channels of communication outward to others.

Jane noticed that she had been trained, as we all have, to focus on the other person's face. Furthermore, we are all trained to express through the face all the socially learned conventions. Consequently, we miss a lot of what the body might be saying. She saw that when the neutral mask removed the facial cues the tendency was to look deeper for understanding what was being communicated by the person. She saw that the character

and neutral masks had very different aspects and purposes and could contact her inner consciousness in different ways (e.g., "The character mask can just be as extreme and flamboyant or put everything out, out, out. And the neutral can make it's statement very, very simply without all that stuff."). She recognized that some of her patterns of control had been forced to change because of the intensity of the workshop and her exhaustion. Both stretched her habitual boundaries. She became aware that she could discern the movement of psychic energy in a mask performance and began to perceive the purpose of the workshop in terms of psychic awareness.

Jane questioned the process of being in the mask (e.g., "when is it me and when is it the neutral (mask) and at what point do they differ?"). She became aware of fear as a result of her confusion about where the mask experience originated. It somehow seemed magical because there was difficulty tracing back to its source and seeing whether it was the mask or the inner self that sustained and projected the experience. However, within the experience she found that the mask assisted her by giving a tangible point of focus (e.g., "It somehow is me and yet it assists by being external to me."). She realized that the mask experience had the capability of meeting the unique psychological needs of a wide range of people. Each person in the workshop discovered and developed their clown (e.g., "found their (heart) in a different way."). Through the workshop she realized that the combination

of neutral mask and character mask experiences created the clown. She also became more aware of the weird and frightening projections of the self that she had experienced through the mask exercises and wondered whether the mask itself could take over and create itself.

Overall synthesis of Jane's mask experience. Basically, Jane discovered how she needed to become more open and not so repressed. The mask work provided the means to increased openness. When performing in the clown she found an expanded ability to relate to others. She found that the mask required her to make decisions about trusting whatever came from within and not making predetermined decisions about that. She got in touch with the feeling that social learning had put certain claims on her consciousness. She felt that the clown liberated her in this regard to some extent. She became more outgoing.

There was some confusion for Jane about where the power in the experience originated and she felt some fear that the mask was so powerful in it's own right that it might take over. However, throughout the workshop she exhibited a basic faith in what can come out of the mask experience and constantly reaffirmed that faith in the face of confusing and fearful experiences. Finally she felt that she had succeeded in finding her clown within and now had a tool that will help her continue to grow.

## Shared Experience

The co-researchers individual experiences show ten themes defined in Table 9 that emerged from analysis of the data. The themes mentioned by all of the co-researchers include: "Inner self-discovery", "Self-discovery of inside/outside relationship", "Change in world-view", "Expanded physiognomic awareness", "Plasticity of the mask", and "Facilitating power of the mask". There were four themes that were not mentioned by every co-researcher. Three out of four of the participants did speak to each of these four themes. These four themes are: "Spirituality", "Anticipated change in world-view", "Ineffable quality of the mask", and "Power of the mask to evoke the shadow". "Spirituality" is a theme not specifically spoken to by Jane. However, she was very emotionally moved by the mask workshop, and felt changed, broadened, and empowered by the experience. She described what happened for her in these words (e.g., "It's such a rich beautiful gift to share the essence of what is happening in your heart."). This is an eloquent statement of implicit spirituality.

Lisa did not speak to "Anticipated change in world-view" or "Ineffable quality of the mask". It would seem that Lisa's greater experience prior to the mask workshop might account for this. She came with a different mind set knowing the ground to be covered. Having done some preliminary mask work she was not as much at a loss for words to explain her experience.

Also, she may have had clearer ideas of how she needed to change. Bob did not speak directly to "Power of the mask to evoke the shadow", but he spoke in several places about his essence coming out.

The ten themes are further clustered into a higher abstraction as shown in Table 10. The numbers in parenthesis in Table 10 indicate the number of the theme from Table 9. The ten themes are listed in an order that seems to reflect the structure of the workshop experience within three higher order themes. The Intrinsic focus cluster reflects the themes that denote inner experience aspects (the unconscious), Extrinsic focus, which denotes outer experience (the mask), and Axial, which describes transition states combining inner and outer experience. These higher order themes are reflected in the following description of the group experience which is shared by all of the participants.

Table 9
Definitions of Themes

1. Inner self-discovery: Connecting with unconscious process and/or affect.

2. Self-discovery of inside/outside relationship: Recognition of the connection of inner states and outer manifestation. A projection of the self through or onto the face or mask.

3. Spirituality: Recognition of religious/spiritual connotations or aspects of the experience. Having to do with essence. The transcedent, animating aspect of consciousness. The source of life within the organism.

4. Anticipated change in world-view: Looking forward to or expecting a shift in perspective and/or a change in how one feels about reality.

5. Change in world-view: A shift in perspective and/or change in how one feels about outer reality.

6. Expanded physiognomic awareness: Having to do with physical bodily sensation or perception of the experience.

7. Plasticity of the mask: The mask itself appears to have the ability to change with the wearer's intent. Has a malleable alive quality of it's own, that is imparted by the wearer. Something resides in the mask that can vary. The mask structures perceptions.

8. Ineffable quality of the mask: Not easily explained cognitively. Has a mysterious quality.

9. Facilitating power of the mask: The mask allows and encourages an internal look. Connects with the unconscious.

10. Power of the mask to evoke the shadow: Contact with the shadow element of the unconscious. Connecting with darker aspects of the personality.

Table 10
Higher Abstraction of Clustered Common Themes

| | | |
|---|---|---|
| Intrinsic Focus | (1) | Inner self-discovery. |
| | (4) | Anticipated change of world-view. |
| | (5) | Change of world-view. |
| | (3) | Spirituality |
| Axial | (2) | Self-discovery of inside/outside relationship |
| | (6) | Expanded physiognomic awareness. |
| Extrinsic Focus | (7) | Plasticity of the mask. |
| | (8) | Ineffable quality of the mask. |
| | (9) | Facilitating power of the mask. |
| | (10) | Power of the mask to evoke the shadow . |

Common Themes of the Mask Experience

The outer mask reflected the inner self and changed as the inner self changed. The workshop exercises were designed to turn awareness away from the outward manifestation of things as emphasized in western pop culture. Instead the participant was led through one exercise after another that focused on the inner self with the aim of a higher level integration of the personality that reflected in a more honest outer mask. The experience seemed to call forth certain common responses from all of the participants.

There was naturally a strong tendency to focus on one's inner self as well as outer mask. This was made possible in a context of safety within the structure provided by the workshop and the obvious expertise of the instructor. There seemed to be a flow from this inner/outer focus toward a discovery of the ways that the self contacted outer reality and made the kind of synthesis with inner needs that led toward integration.

With deeper awareness of inner process one commonly contacted feelings which were identified as religious/spiritual. These deep spiritual feelings were recognized and acknowledged by all of the participants implicitly and/or explicitly. They associated spirituality with concepts such as the metaphysical, their belief systems, being-in-the-world and mysticism.

Furthermore, there were many changes that could be described as a change in one's belief system and/or attitudes that came out of the process

of connecting with more of what transpired in the unconscious. The mask work was an important catalyst for how the individual changed the status quo of the habitual personality structure. One seemed to focus on how the mask appeared to change it's expression with different wearers and with the level of concentration of the wearer. There was a tendency to be at a loss for words to describe the experience, as it centred in the affective domain and often consisted of images and emotional impulses which called for action through the body. Attempting to understand the experience cognitively interferes with integrating the experience.

Finally there was a perception that the mask itself had power and/or focused power. There was a sense of mystery connected with this perception because the mask appeared to be an inanimate object until it was focused on, as it was especially when it was placed on the face, and then immediately, changes began to occur. The more that the mask was utilized systematically (i.e., with the use of ritual or mental imagery) the more that capacity for change became evident.

## Reflection on the Shared Experience

The shared reaction to the intensive mask experience required a concentration of awareness in two directions simultaneously. This split in awareness was necessitated by the fact that consciousness itself is split between what is conscious and what is unconscious. The mask workshop,

through applying various experiential learnings helped to focus awareness. The mask was the instrument which was utilized for this task because it has the unique capability of illuminating inner personality dynamics and also revealed how the person lived in and through his body and related to the outside world through the mask.

# CHAPTER V

# GENERAL DISCUSSION

## Further Reflection on the Mask Experience

The participants in the mask workshop made many personal discoveries and changes as a result of the dynamic encounters with the mask that occurred in the course of the workshop. The experience indicated that the use of the mask helps the person to make contact with the inner self that is usually unconscious or masked to normal waking consciousness and therefore not readily accessible in a cognitive way. Several participants mentioned getting in touch with inner impulse, they felt that recognizing impulse is essential for acting from their inner core, from their intuitive self. This inner impulse is felt to come from the source of the self, from a place prior to socially learned convention.

Jung used the term "... persona to describe a psycho-physical attitude that mediates between the inner and outer worlds" (Jacobi, 1976, p.36). The persona is a mask that we construct in order to present a front to the outside world and through which the outside world can relate to us properly. Clearly the persona is a kind of lens that mediates between inner and outer realities, between conscious and unconscious. Deliberately placing a mask over the living mask of the person's face, the living persona, constitutes a fundamental intervention in the psychic organization of the individual and

enables a revision and renewal of the personality.

Participants in the workshop were able through the mask to not only get in touch with unconscious process because of the inner focus of the mask but also were able to connect with bodily realities as well. The neutral mask work in particular creates what Turner (1981) has described as 'body image stress' in participants in neutral mask exercises. When the face, which is our accustomed vehicle of communication is covered up there is suddenly a very intense focus on the body. In the process of connecting with aspects of the inner self, the obverse occurs as well (i.e., new ways of movement and altered ways of perceiving create an impetus for change in the unconscious). This is substantiated by the research in nonverbal behaviour that implies that changes or movement in facial muscles can change mood. The very high percentage of nonverbal content in communication became very important in how the mask workshop could impact on the participant's habitual patterns. By changing or blocking facial expression it was possible to reorient perceptions and virtually create a new facial mask instantaneously that could allow new patterns of communication to emerge. The workshop participants became more aware of this back and forth flow as their experience in the mask progressed.

Another important connection to come out of the mask work was the performing aspect. It was reiterated over and over in the workshop that one

is constantly on stage, constantly giving a performance. The persona that we present to the world is, as Goffman, would say, a construction. Our whole repertoire becomes a production that is as carefully designed as any stage play could be. Becoming aware of the various aspects of the self and honing the ability to produce them (e.g., the clown) creates a flexibility in the psyche that becomes a heightened awareness of how and when we "put on a performance".

The mask itself clearly adds something to the process since the experience only begins when the mask is applied. How the mask can create power is a mystery to the wearer because it seems incongruous that an inanimate object could generate such vitality and power. The mask in its ability to connect with the unconscious inevitably contacts elements of the shadow and facilitates the projection of that material into consciousness.

It is abundantly clear that the experiences of the participants in the workshop is explained by a Jungian perspective. The shadow aspect seemed to come through for everyone. Many of the masks that were created by the participants showed twisted or weird expressions and some experiences within the exercises produced fearful reaction to what was projected or felt by mask wearers as well as observers. Furthermore, for everyone the persona became more delineated because of the constant changing of the outer mask. One co-researcher even mentioned in an

interview that she felt the workshop experience had helped her change her 'mask'. Finally, everyone in the workshop achieved their clown to some extent. The clown is a coming together of the trickster archetype from the collective unconscious and the playful inner child aspect in the personal unconscious. So the Jungian model has contributed not only a structure for understanding the experience but also a vocabulary for describing it.

The workshop experience is probably most valuable for the freeing up effect that it has on the habitual patterns of the psyche. If change is to occur then a flow must be initiated and maintained. Jung (Monte, 1980) saw the development of personality as goal directed and characterized by a striving for equal development of all parts of the psyche. In the individuated (healthy) person, opposites coalesce. Failure to accept one's opposite tendencies within leads to a sense of being torn apart. Wholeness of the personality requires harmonization and integration of opposites as a basic requirement. The mask has unique properties that foster movement within and therefore can have an enormous impact on the quest for balance and harmony within.

## Therapy Implications

The ability of the mask to intervene in how the individual personality is organized has ramifications for therapy. The client often comes to therapy feeling unable to make contact with the inner self and feeling blocked and

unable to precipitate change. Because of the capability of the mask to act as a catalyst for change and a bridge to the unconscious, mask work seems tailored to facilitate the needed change. Furthermore, changing the mask and opening oneself to the varied projections from the unconscious would encourage a deeper self awareness and induce a flexibility and balance in the personality that leads to integration.

There are some additional therapeutic issues of interest. There is the issue of habitual repression where the person has a fear of expressing certain strong feelings. Could an angry mask help someone learn to release anger? Or if that person constructed an angry mask could that serve to pass the anger on to the mask and outward? And the issue of addiction where the person feels powerless to deal with some outer substance. The person feels under compulsion to act in a certain way. Could mask work help that person to make contact with the centre of power within himself? Clearly, there are many possible applications and still much to learn about how the mask can create change.

Although the clown workshop was not defined as therapy, there is no question that it had enormous therapeutic benefit for the participants. As the data clearly demonstrates there were high levels of self-discovery, and change in perception of reality. The participants arrived ready to learn about clowning and left with a higher level of integration of the self. The results of

the study suggest that psychotherapy could adapt these methods of actor training to it's ends.

## Future Research

In addition to the therapeutic questions raised previously a possible area for further study would be an investigation of the meta level of the workshop structure. The instructor used activities that were developmentally systematic in creating change in the participants. This system was successful as all reported experiences of change. What are the steps in that developmental sequence? How do the individual exercises manage to meet the individual needs of a diverse group of participants? A model is needed in order to bring this experience firmly under the purview of psychology. The practical knowledge of the people in actor training needs to be joined to the considerable body of psychological knowledge and theory of mask, personality and unconscious.

## Personal Conclusion

The opportunity afforded me to re-experience the clown workshop through the eyes of the co-researchers has extended and deepened the understanding of my own experience as a participant in the clown workshop. In addition, because of the rigour of the phenomenological method and the shift in perspective from workshop participant to researcher my own development as a psychotherapist has been profoundly affected. I

am more sensitized to my own and my clients many masks and have tentatively begun to use mask in my therapeutic work.

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## Appendix A

Interview with Jane

R. So how's it been this week -- your mask experience?

J. What specifically, just my experience with the mask?

R. Well, just the whole -- any of it? I guess, all of it, whatever really comes to mind, whatever sticks out in your mind about it --

J. Okay. The first thing is the intensity I think. I found that there was a lot more going inner and finding the inner self type of material than what I had thought of -- and I was really pleased about that because that's sort of where I'm at in my life right now. And so a sense of going in and trying to get more in touch with the essence -- and, you know, I sort of knew that the clown workshop was based on that but I had no idea that it would as much as it is. So -- I think all the things that have to do with clarifying where choice comes from, where the impetus to act comes from, sort of a sense of free will and all that type of thing, I think is something that I've been working on a lot. And I think that's a lot of what the exercises have been -- like, at what point do you make a decision to do something and then being clear and definite about that. And I think putting the neutral mask on has helped focus that experience -- for me, so it's not -- I guess it's something I try to be aware of all the time, but actually the act of putting the mask on, going through that process of

centering, and then doing something from that -- seems to hold that sense of focus for me.

R. So somehow this process is easier to accomplish, to use the mask? Is that what you're saying?

J. Yeah, I think it gives a tangible point of focus and it somehow is me and yet it assists by being external to me. The mask is tangible thing I put on and say, "Okay, now is the time it's going to happen." And then with the instructor giving a sort of a script, a basic outline, and then the choices come within that. And -- In some ways it's easier because it helps the focus, but in some ways it's a bit like -- I'm frustrated because when is it me and when is it the neutral and at what point do they differ -- and I'm still having some problem with that. When we did the exercise of running to the dock, saying good bye to somebody, I really had a hard time feeling that, like -- it seemed that it was three times of doing the same thing, for me, I didn't quite get into neutral as much there as I did other times, when we were just doing something which was water or birthing or something like that. I found I could stay with it, whereas this one had emotion and it had action and it had other people and stuff like that, and I lost the sense of neutral.

R. So it was a little more -- there was a more of a complex kind of --

J. Yes.

R. -- situation and it was harder?

J. It had more stages and it also had more emotion in it. and I don't, I'm not quite sure yet about emotion in neutral, like -- I guess it's that sense of being right in the moment with emotions and not having any past and not having any future, but it's the way that you're feeling at the time of the fact. But I'm not quite sure -- I think I'm fairly good at universality, but I'm not very good on the economy and conservation part of it. Like I said, I feel like I'm doing a lot of other movements in there, but I don't know. I couldn't --

R. a lot of extraneous stuff?

J. Yes. It didn't really feel extraneous, but they're what I usually do that I don't think -- so they mustn't be in neutral, so I don't know. The making the mask today has been really exciting -- like, as soon as we were able to start the clay, I felt like "Wow, I wonder what I'm going to find out here!" And a lot of excitement about doing stuff. And my mask changed incredibly through the three times. The first time it was really very humanlike but very dead, very very stiff, very restrained, sort of some sense of power but nothing being shown, like a mask-sort of flat -- that kind of mask. And then -- that was when I had my eyes closed, and then the instructor came over and said, "What -- Have you taken it to its most extreme?" Just as if she had released me and I thought, "Oh, no, I could

do a lot more with this!" But I somehow needed her to trigger that. So I did quite a bit more in it, but it was still like a very stoic, responsible, tired man face. That's what came out of that one. And then the second one seemed to become a lot more sort of primitive but I decided it had more humour in it like a weird looking nose and a sort of funny looking mouth and stuff. I think perhaps I had some kind of fear of the mask becoming bizarre or of it becoming -- I think I had way back in the back of my mind that if I have to wear this mask, what does it say about me? And I don't want to be bizarre, so the mask got going into stuff that seems to have that fear of the unknown aspect, I think. So I feel a little bit timid about moving in to make it really extreme. Then I looked around the room and saw everybody else's was looking really extreme, like weird mouths and noses and stuff, so I think the second one I didn't do as much as I did in the first -- well, whatever, I'll just do it -- and I found that in fact that a lot more life and humour was coming into it. And then the third one -- I was really wrestling with it, whether it was going to go towards pathos or humour -- really, really feeling like I'd never even taken hold of the thing and just thinking -- just shaking, just shaking it instead of, "I'm not sure of what -- what this wants". And then just sort of moving my hands around and finding it took a form that came to -- it had a face of surprise! It's sort of weird, and sort of emotional, and sort of bizarre, but it feels

comfortable. Like I'm glad that I'm going to be doing some other masks -- you know, I'm interested in what else I'll turn out. I guess I've done some stuff which is projection of self type of work in art or drama or music or movement. And the mask has a bit more of a quality of the weird, of the bizarre, of the possible fear or distorted or something like that maybe.

R. In a sense, there are things you sort of dread that may come out of this experience.

J. Well, almost as if the mask is going to start dictating to me instead of -- I guess I felt really -- basically I really trust what's inside of me is fine, whatever's there is just okay. But somehow I almost feel as if the mask is going to create something different. It's as if the mask has got more power than I do. And so the mask -- as if the figure in the mask is going to create itself and not me create the mask, I guess maybe that's --

R. Do you think there's -- your feeling is that there's power in the mask independent of you.

J. Yes, but somehow -- yeah, it already has some ethereal magical power in some ways, yet there it is - a blob of clay and I'm making it. But yeah, there must be some quite irrational, illogical connection that I'm making there, but that seems to be somehow a bit more of a fear of the mask. Maybe it's because I looked around the room and I saw everybody

else's looking weird and distorted and

R. In the -- when they were wearing the --

J. No, when we were making the masks. I'm talking about making the masks today. Oh yeah, I'm not talking about the neutral at all, I'm talking about the .. Oh yeah, because I looked around at everybody else's and they were all looking really hideous and -- is that what masks have to be, kind of thing?

R. So your explanation or your feeling about why that is, is you're putting some sort of responsibility for it for what happens on the mask itself?

J. I know it's illogical, but somehow, I guess because I saw everybody else's being made that way, it made it seem as if -- oh, I'm really different from everybody else or maybe I'm not or maybe the mask somehow brings that out or something, I don't know.

R. How about situations where you were audience and other people were in the mask?

J. In the neutral mask.

R. In the neutral or character mask or whatever, what was that like?

J. It was excellent. I just found it so good. I mean, I knew exactly when someone was being believable and when they weren't. It was really clear as to whether the energy was and I found -- like I feel like this workshop is a workshop in psychic energy almost, because it's so

powerful about knowing where your energy is and when someone has their energy all together it shows totally in their mask and their whole body. And when they're not, you just know something isn't quite right. And I think we picked that up, I picked that up with people in general a bit, but it's not just as easy to pick up with somebody as with somebody trying to do with the mask on. Like, a movement, a gesture, you can tell whether or not it's the full energy, the whole person connected energy when the mask is one. So I could really see at times that YES it was or NO it's not. I could pick it up and see it.

R. So the mask would be something or allows you to see out of -- in a different way.

J. I seem to be able to -- maybe it's because my normal life is focused so much on a person's face and a person's face is so trained to put out to the world what we think it should put out, you know, or we've gotten pretty good. And so visually we make connections, we just sometimes don't pick up on what's happening with the rest of the body. When the neutral mask is on, it takes out all those cues and yet you still are hunting for cues, still trying to find what's going on with the person, so you either pick it up at a much deeper level -- so I think your intuitive psychic awareness of what's going on starts to immediately be much more fine-tuned.. Suddenly flicking your finger becomes a major thing

because there's not a whole bunch of facial distraction happening. I think the thing -- yeah, I think we read them all the time, but we don't normally read them and when the mask is there we know we're reading them.

R. It changes somehow the context of what we're seeing or how we experience it or -- what is it, what's different when the mask is there and when it's not? What is that?

J. Well, I think that for me -- kind of like I said, that normally when the mask isn't there, I sort of focus on someone's face and what they're saying and stuff like that. So there's lots of things to be picking up there. But I think so much of the stuff we put out in our face is socially learned. It may not be totally honest. Not as pure. And when you block all that out, then we have to look deeper, for what's going on. I don't know about the difference in contexts -- I think that a lot of extraneous cues have been removed so you just start listening more deeply. It's as if someone's shouting at you and you hear it, but if someone in the room starts whispering you really start to hear it. It's as if it's at a more subtle level. You start to fine tune a lot more.

R. Is there anything -- that you'd like to expand on or add?

J. I don't think so. I think I've touched on most of the stuff. The things that I learned about neutral and the things I'm still vague about I think I

mentioned -yeah, and the mask, and the building of it, I think I've mentioned most of it now.

R. So you feel at this point that we've pretty much touched all the bases in terms of your experience up to today, and your reactions and everything.

J. Yeah, I'm impressed and I'm excited and I'm hoping I'll learn a lot more. I'm hoping I really get it. I'm hoping I really get the essence of the neutral, because I think that's a really important thing.